ENCYCLOPAEDIA OF TANTRA

by
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VOLUME 4

COSMO PUBLICATIONS
1999 INDIA

First Published 1999

ISBN 81-7020-863-7 (set)
81-7020-867-x (volume 4)

Published by
MRS. RANI KAPOOR
for COSMO PUBLICATIONS Div. of
GENESIS PUBLISHING PVT. LTD.
24-B, Ansari Road,
Darya Ganj,
New Delhi-110002, INDIA

Typeset at
Cosmo Publications

Printed at
Mehra Offset Press

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Chapter-1

Divinity in Buddhist Tantras

Chapter-1

For the numerous deities of the Buddhist Tantras, the best descriptive coverage is in Benoytosh Bhattacharyya. The *Indian Buddhist Iconography*. The luxurious growth of these cults is bewildering in complexity. Therefore, some general explanations of a unifying type are in order.

Naro-pada, in a *Vajrapada-sara-samgraha-pañjikà* (PTT Vol. 54, p. 11-2), inaugurates his deity chapter by two citations to explain the word "divinity" (*devatà*). The (*Kalacakrà* work) *Vimalaprabhà* states: Because conventional ecstasy has arisen in the body's nature of five elements, one speaks of 'divinity." And the Srì-*Vajràmrta-tantra* states: Why does one speak of "divinity"? In the body is located the body possessor; in order to comprehend, there is the "comprehender"; in order to comprehend one-self, there is divinity. For that reason, one speaks of "divinity."

Nàro-pàda explains divinity in terms of the one who achieved ecstasy in the body (the co-natal joy) and who comprehended, i.e., was enlightened. He implies the Buddha under the title "Tathàgata". because this is the source of all the Buddhist Tantric deities, or the dominion in which they serve. Mkhas grub rje, in his commentary on the *Hevajratantra* called briefly the *Brtag 'grel* (Lhasa Collected Works, Vol. Ja, folio 104a-3, ff.), has a useful exposition, which I shall further summarize and partially paraphrase as follows:

(a) *Meaning of the expression "Tathàgata"*. The Tathàgata has the two collections, of Knowledge (*jñàna*) and of Merit (*punya*). Through Knowledge, i.e. the Insight (*prajñà*) indissoluble from Thusness (*tathatà*), he has gone into the single taste of Thusness. Through Merit, he has come (*àgata*), i.e., returned from Thusness, to the cycle of existence (*samsàra*).

Besides identification with male deities, as in the Hevajratantra with the names Brahmà, etc., sometimes the Buddhas appear in

the form of goddesses. Among these goddesses the one (frequently in fierce from) that the Tibetans especially invoked for occult results (*siddhi*) are often called *dàkini*. Among these lines, tsoñ-kha-pa (*Sbas don*, PTT ed., p. 4-3,4) cites the Tantra "Ocean of Dàkiñis" for an identification of the six stages of yoga of the Stage of Completion (*sampanna*-krama) in the Anuttarayoga Tantra, with six of the Dakinis among the eight doorkeepers in the *Sri-Cakrasamvara mandala*. I shall complete the table with materials drawn from my forthcoming Yoga of the Guhyasamajatantra, which has full justification for this data, unavoidably given here in the most abbreviated form.

The passage from the "Ocean of Dàkinîs" continues, taking care of the last two goddesses: "She, Yama's Tusk, achieves the wide-spread firmness; she, Yama's Annihilation, engenders the entire fruit and liberates from *samsàra*." (Yama is the Lord of the dead, in Indian mythology).

This deific identification of elements of the path is further demonstrated in my essay "Symbolism of the Mandala-Palace" as well as in the essay "Five-fold ritual symbolism of passion."

The identification with divinity is also performed in the case of the guru, for which the *Vajrapànyabhiseka-mahàtantra* (as cited in Tson-kha-pa's *Lam rim chen mo*) provides the basic position:

> Master of the Secret Folk, how should a disciple look upon his preceptor? As though upon the Lord Buddha. The mind of him so disposed incessantly generates merits; he becomes a Buddha bringing benefit to all the worlds...One should hold to the preceptor's virtues, and never hold to his faults. If one holds to virtues, he attains success; if one holds to faults, he attains failure.

However, this brings up the problem of what constitutes the spiritual teacher. For example, the brief tantric scripture, Srî-Mahakha-tantraràja (Derge Kanjur, Rgyud, 'bum, Ga, 203a-6) states: 'It is said that there are two kinds of gurus—that external guru himself; and the inner guru, the presiding deity (*bdag-poi-lha*)." The presiding deity is defined by Ànandagarbha in his great commentary, the Srî-Paramàditikà (Toh. 2512, Derge Tanjur, Rgyud, 1, 22a-3): "One's presiding deity is *kamadeya*. The conviction that his diamonds of body,

Table-1
Stage of Completion

Member	Dakini	Nameof Member	Comment
1.	She the Crow-Faced	pratyàhàa ("withdrawal")	Withdrawal, i.e. interiorization of the ten sense bases (five personal and five objective.
2.	She the Owl-Faced	dhyàna ("meditation")	Meditation on the nature of the five Tathagatas
3.	She the Dog-Faced	prànàyàma ("control of the winds") (*vajrajàpa*)	Control of the winds in five colors, with diamond muttering
4.	She the Boar-Faced	dhàranà ("retention")	The five sings, mirage, etc., with purification of mind (*cittavisuddhi*) and personal blessing (*svàdhisthàna*).
5.	She, Yama's Messenger	anusmtri ("recollection")	Recollection, so as to procees in the reverse order, with Revelation-Enlightenment (*abhisambodhi*).
6.	She, Yama's Cremation Ground	Samàdhi ("Consummation")	The consummation of Knowledge with *yuganaddha*, the pair-united.

speech, and mind are one's own- with a praxis that it is really so-is the meaning of *yoga*." The "presiding deity" appears to mean the same as the "tutelary deity" (ista-devata), or the deity which the disciple serves with daily devotions and enshrines in the heart.

The inner guru is further differentiated in a suggestion of Buddha-srijnanapada's *Mukti-tilaka-nàma* (PTT, Vol. 65, p. 24-4) in the text line, "the superior three speakers who teach that way." Vitapada's commentary on that line in the *Mukti-tilaka-nàme-vyàkhyana* (PTT, Vol. 65, p. 135-2,3) explains the words "who teach that way" as meaning : who teach the nature of the indestructible mark (*mi sigs pa'i thig* le; Skt., *amata-tilaka,* or *aksata-bindu*) as co-natal (*sahaja*) (i.e., in the heart). The commentary explains the inner kind as three gurus: the great basic teacher (*rgyu'i slob dpon chen po*), the conditional teacher (*rkyen gyi slob dpon*), and the conatal teacher (*ihan cig skyes pa'i slob dpon*). He quotes a work called the *Rin chen phren ba zes bya ba'i de kho na nid* in amplification of these terms:

> The one acting as the teacher purifying one's own stream of consciousness in the sequence of the shared (*szdhàràna*), unshared (*asàdhàrana*), abiding in pledges (samaya), water, etc. is the greater basic teacher.
>
> The great goddess who purifies the field in one's won stream of consciousness by sporting together with that (great basic teacher) and by sixteen parts—is explained to be the conditional teacher.
>
> One's own mind (*citta*) when given permission by that (conditional teacher) is the co-natal teacher because of the co-natal blessing and because of comprehending the co-natal joy.

The commentary goes on to explain that those are "superior" because they surpass other gurus. In further explanation, it appears that the first of the three is the tutelary deity serving as the focus for the disciple's adherence to practices shared with non-tantric Buddhism and other Tantras, practices not so shared but special to the cult of that deity, pledges along the way, initiations of water and so forth. That in time this service of the first kind of guru awakens the great goddess who takes the disciple through various yoga

Table-2
Nature of Divinity

Consisting of Formal body (*rúpa-Káya*)	**Consisting of sound**	**of absolute kind (*páramarthika*)**
(1.) Shaped with eye, etc and corporeal members (2) Consisting of *Mudrá*	(1) Consisting of letters. (2) Cosisting of enuciation . (2-a) Consisting of expressed sound of whispered, etc,recitation is generated by palate lips, etc. (2-b) Consisting of *mental* reciatation of general mantras. (2-c) Consisting of the imagination equipment to beings (*Sattva*) from respective *mantra* letters.	(1) Nature of *dharmadhàtu* (2) Nature of nondiscursive knowledge with non-apperce-tion of meditative objects

experiences, sometimes states with sixteen parts (cf. my essay on the inner zodiac). Finally, that one's own mind is the third guru, comprising the union of the tutelary deity and the great goddess (often called yab-yum by the Tibetan term). This is a form of divine pride (*devata-garva*), necessary for the quick path of Tantra.

Classifications of Divinity

Moreover, the multitude of minor deities are incorporated in the Buddha families by the manner of speaking that those deities are "seals" (*mudrà*) of the Buddha families. Thus, when the performer identifies himself with a deity, his hand gesture (*mudrà*) can be taken as the deity. In the evocation procedure, there is a developmental order of the deity as a syllable (*aksara*), then as a hand symbol (*cihna*), and finally as a deific body. More fully, Buddhaguhya in his *Dhyànottara-patala-tikà* (PTT. Vol. 78, p. 75-4) sets forth three main kinds of divinity to be contemplated, and he further breaks them down into varieties, which we tabulate as follows:

Another type of classification, overlapping the foregoing one, is found in Padmavajra's work, the Vàhikatika-nàma (Derge Tanjur, Rgyud, Dza, 29b-1, ff.). Here the organization is in terms of the Bodies of the Buddha. In the oldest classification, these are the Dharmakàya and the Rùpakàya. Later the Rupakaya further divides into the Sambhogakaya and the Nirmanakaya, which are standard in the Mahayana. Some Mahayana sects added a fourth one called the Mahasukhakaya. This is Padmavajra's Statement:

> Those deities who are born by transformation have a body belonging to the Nirmànkàya, on which account, among the four bodies, Dharama, Sambhoga, Nirmààna, and Mahàsukha, three have varieties.
>
> Among them, the Nirmànakàya is the gods born by transformation. The Dharmakaya is the set of planets, asterisms (maksatra), etc. The Sambhogakàya is the two-footed (divinities); and the Nirmànakaya is like the Sambhogakàya in this respect.
>
> The Nirmànakaya is the gods who range in the palace. The Sambhogakàya is those (yogins) with *samàpatti* in the initial *samàdhi* (*prathamasamàdhi*). The Dharmakàya is those who have transcended the ecstasy.
>
> Besides, it is explained by the Dharmakàya: Whatever the gods dwelling in the wind and vijzñaña (i.e. vijñaña riding on the winds), their non-apperception is the Dharmakaya. Moreover, those with *samapàtti* (meditational equiposie) in the three samadhis are the Sambhogakaya. Those who mutually gaze by reason of habitenergy of adhering to the idea of "mine", are the Nirmàñakàya.
>
> Likewise, it is explained by knowledge: The non-oozing ecstasy of dwelling in the Akanistha (heaven), is the Dharmakàya. Those with the ecstasy of frequently tasting the Dharma in introspection, are the Sambhogakaya. Those who are self-originated by reason of a former vow, but do not know it, are the Nirmàñakñya.

All these can be taken as an explanation of Buddhaguhya's category of absolute deity, first kind: nature of *dharmadhñtu*. These can also be discussed by the terminology of "three *sattvas*," for which see *Mkhas grub rje's.*

Besides, one can expand upon the absolute divinity of Buddhaguhya's variety referred to as "non-discursive knowledge." Tson-kha-pa's *Sñags rim chen mo* at folio 37b-2 cites the Commentary on the Samputa by Dpa'bo rdo rje (*Suravajra) that there are three levels of non-discursive ecstasy. The first is based on sound (the sound of laughter), which in mystical experience is referred to as "hearing the Lord". The second is based on sight (seeing the form of the deity) therefore "seeing the Lord". The third is based on touch (as when the deity and consort hold hands or unite), and would be later described as "touching the Lord". In fact, this section of the *Sñags rim chen mo* thereby establishes the division of four Tantras in terms of the role of the divinities of the Tantra. That is to say, the *Kriyà Tantra* has the deities laughing; the *Caryà Tantra*, the deities mutually gazing; the Yoga Tantra, the deities holding hands; the Anuttara yoga Tantra, the deities in union.

The Àdi Buddha

Finally, there is the Primordial Buddha, or the final perfection of divinity, the composite of all Buddhas, called Vajradhara (Holder of

the Diamond), and also Vajrasattva (Diamond Being), Samantabhadra (Entirely Auspicious—the Vow of Enlightenment), or Kàlacakra (Wheel of Time). Vajradhara is sometimes depicted in union with the Goddess, and some-times by himself, as in the illustration.

In explanation of Mahàvajradhara, the *Guhyasamàjatantra* (Chap. XVII, p. 135) has the verse:

Then Vajradhara, the Teacher, who is bowed to by all the Buddhas, best of the three diamonds, best of the great best, supreme lord of the three diamonds...

And ihe Explanatory Tantra *Vajramaàà* (PTT. Vol. 3, p. 229) states:

Vajradhara is explained as endowed with the profound and farreaching; the Diamond being (vajrasattva), best of those with two (legs); who is master of destroying and benefitting.

As to *Guhyasamàja* verse (XVII, 39), the *Pradipoddyotana* (PTT. Vol. 158, p. 154-3) states in part that the three diamonds are the diamonds of Body, Speech, and Mind in the case of "supreme lord of the three diamonds". Tson-kha-pa's *Mchan-grel* explains the "lord of body": displays simultaneously innumerable materializations of body; "lord of speech": teaches the Dharma simultaneously to boundless sentient beings each in his own language; "lord of mind"; understands all the knowable which seems impossible. Hence, these are the "three mysteries" of the Buddha. The *Vajramalà* verse stresses Vajradhara in human form as Vajrasattva, the chief hierophant.

Chapter-2
Initiation of Disciples

Chapter-2

By "preparation of disciples" is meant their preparation to evoke deities—a process frequently called in Sanskrit *sàdhana*; and this is to be distinguished from the initiation of disciples. Thus there are two parts to the present essay, exhibited textually toward the end of the present work with "outline of the Thob Yig Gsal Bahi Me Loñ," because Chapter 4 of the outlined treatise treats the lineages of permission to evoke deities. and its subsequent Chapter 5 treats initiation and shows that Mantràyana begins with initiation.

Preparation of Disciples for Evocation of Deities

It is well known that Tibetan monks meditate upon a wide variety of deities. Many of these gods and goddesses are depicted upon the temple banners called Tankas, of which a goodlly number have found their way into Western museums as well as into private homes. The Sanskrit word for these evocations is *sàdhana,* translated into Tibetan as *sgrub thabs* (pronouced *drewp top*). Westerners invariantly want to know the meaning of these deities and their accompanying incantations (*mantra*), in Tibetan *sngags*, pronounced ngok: and would be surprised to learn that they do not have such and such meanings in the Western sense of intellectual understanding. Their meanings arise through the regular practice and service of the deity. Nevertheless, there are some general remarks that can be made about such practices.

The Sanskrit books available on these subjects convey meager information. This is because the collection of *sà dhanas* contain only the bare description of the deity. These tiny treatises may start out by saying that out of the void appears such and such a germ syllable, which changes into a such and such, upon which a certain deity is imagined with so many heads and arms, with certain symbols in the right hands and certain ones in the left hands, and so on. Separate books contain general instructions

about such evocations, and of course the *guru* or master supplies all the instructions that were missing in the book. The Tibetan manuals are superior to the former Indian ones, in that all the literary instructions concerning a particular evocation are brought together into one book.

An essential ingredient of every evocation of a deity is that the candidate must get permission. Here the Sanskrit word is *anujna*, Tibetan *rjes gnang* ("*je nang*"). The theory of "ermission" is stated in Mkhas grub rje's *Fundamentals of the Buddhist Tantras*. Unavoidably, the permission to evoke a deity comes from the deity itself, especially in auspicious dreams. The master acts as an intermediary in conferring the permission. In practice, the way this is done is for the master to generate himself into the deity, and then, as the deity, to grant permission to the disciples. That is one reason why the disciple is supposed to look upon the *guru* as a Buddha, to never dwell upon his faults, but only on his virtues. This is not to imply that the *guru* is actually a Buddha, but only that by so regarding the *guru* the latter is able to function in the role of conferring this all-essential permission and the consequent initiations.

The first Lcang skya Hutukhtu of Peking, Ngagdbang Blo-bzang-chosldan, wrote a little treatise entitled, *Spyihgrohi* rjes gnang gi bsad pa ("Explanation of the general permission"), meaning the mandatory preliminary attitude to be engendered. The disciples having bathed and approached respectfully the master, imploring him for the "permission" he tells them some of the basic Buddhist teachings. For example, how difficult it is to attain human birth among the various destinies, good and bad; and then the fortunate circumstances of finding the teacher. Thus, with aspiration for enlightenment and liberation, they must embrace the Illustrious Doctrine. Then, about the two vehicles, the non-tantric and the tantric. Having taken those precepts to heart, the candidates are convinced that by relying on such and such a tutelary deity or such and such a protector of the religion, they (the candidates) will keep a fortunate condition, free from the untoward states(of being born when or where there is no teacher, and so on). The candidates go on to imagine that in the sky in

front of the offerings, it is as though a vast cloud of the tutelary deity, the Buddhas, Bodhisattvas, protectors of the religion, fairies, and so on, were condensing. Before that throng, the candidates take refuge in the Three Jewels, confess their sins long accumulated, rejoice in the virtues accumulated by themselves and others, and, for the sake of the sentient beings, pray for the "permission" of such and such a tutelary deity or protector of the religion. The master has the candidates repeat key sentences after him. Then, in order to reveal the *mandala* and vivify the basis of the permission, the disciples are generated into deity.

The way in which this "permission" is granted is especially shown in the Tibetan ritual of the goddess Ushnìshavijaya as found in the four-volume collection of *sàdhanas* called the *Rin lhan*. I once studied this text in the East Asiatic Library, University of California. Here we find that the master first generates himself into the goddess Ushnishavijayà with her retinue of eight deities. This has the two phases of generation of self into deity and generation of deity in front, which are described extensively in *Mkhas grub rje's Fundamentals of the Buddhist Tantras*. The *Rin lhan* text first sets forth the "permission of body", which concerns the bodies, small, large, and infinite, of the Lordess Ushnìshavijayà and of her retinue. Then it portrays the "permission of speech", which concerns the vow to hold the Lordess as the protective deity. Finally, it tells the "permission of mind," which concerns the installation of the Lordess's body, only the length of a finger, in the heart. Naturally, those three kinds of permission each have a well-defined ritual side too complex to go into now.

It is clear that the process of evocation and of granting permission is somewhat advanced, particularly in the demands upon the imaginative ability of the master and the disciples. From ancient times, Buddhism classified candidates in terms of keen faculty, medium faculty, and inferior faculty. Certainly, there is a preceding training for the disciple. Of this, the theory of Buddhist meditation has much to say.

For example, Mr. Norbu loaned me the first folios of a work entitled *Rgyal bahi bstan skyong gYu Grags gnis kyi sgrub thabs dang hbrel bahi rjes gnang bya tshul*. The title means: "Method of

performing the evocation of the two protectors of the religion called (in short) gYu and Grags, along with the associated permission." The title suggests that this book will show the procedure by which the master evokes the two deities, first Rdo rje gYu sgron ma ("She the diamond turquoise lamp") and next, Rdo rje Grags rgyal ma ("She the diamond turquoise lamp") ; and then, how he confers the permission of those two deities upon the disciples, somewhat along the lines delineated above. We find at the outset an introductory statement that there are three parts to the method of performing the evocation and associated permission. All rituals are similarly divided, into (a) initial praxis, or preliminaries; (b) the main part of the rite; (c) concluding acts. The evocation and permission are counted as the main part of the rite.

Mr. Norbu called my attention to a word which occurs near the beginning of this work. It is written *tsa-ka-li*, and he explains that it means these certain miniature paintings, on which I am presently writing a book based on the manuscripts of the late Professor F.D. Lessing of Berkeley. Naturally, the master cannot be expected to carry around with him those large tankas which hang in the temples. For the purposes of permission and initiation of the disciple, the miniature serves handily. It must be carefully prepared to depict correctly the manner in which the particular deity is to be contemplated. Hence this kind of painting is made with especially fine details and with vivid coloring. In fact, the text in question mentions this word in connection with (a) the initial praxis. Here we find that on a platform in front, the performer arranges various offerings and adornments for the deity, including the *isa-ka-li*, which, as I understand the sentence, is adorned with arrow and silk.[1]

After Mr. Norbu pointed out that word *tsa-ka-li*, I soon had the luck of finding the expression in a text of the Tanjur (the commentarial Tibetan canon). Those who have read the translation, *Mkhas grub rje's Fundamentals of the Buddhist Tantras,* will have gained some idea of the difference between the four classes of Buddhist Tantra. They will know that the Indian writer Ànandagarbha (in Tibetan, Kun-dgah-sñing-po) was a celebrated commentator on

the third class of Tantra called the Yogatantra, which itself i
divided up into four sections. Of these sections, the one calle
"Purification of Evil Destiny" is especially interesting on th
commentarial side, and Ànandagarbha has written a commentar
on it, in which I happened to find the word, though here it wa
transcribed into Tibetan letters as *tsak-ka-li*.

Let me translate Ànadagarbha's key sentence: "Besides
there is a condition (*rkyen*) for generating those *mantras*; on
both arranges them in the mind and arranges the *tsak-ka-li* o
body." This shows that in order to effectuate the incantation
there is a simultaneous or parallel process in the mind and in th
external world. In the mind the incantations are arranged, and i
the external world the symbolic representations of the deity ar
arranged. It might be thought that those external representation
such as the miniature paintings, are serving as meditation prop
helping the performer to visualize the particular deity or deitie
This is certainly a valid function, but Ànandagarbha intend
something more than that. To see the point, one should ascerta
how this particular meditation fits into the general theory
Buddhist meditation.

Tson-kha-pa's *Lam rim chen mo*, section on *zhi gnas* "calmi
(of the mind)", shows that various scriptures as well as Kamalasila
Bhàva nàkrama II and *Bhàvanàkrama* III allow that one m
accomplish *samàdhi* by taking the body of the Tathàgata (t
Buddha) as a meditative object. This is thoroughly orhodo
because it is associated with "mind-fulness of the Buddha", whi
is said to generate an infinity of merits. Besides, there are t
merits of not losing mindfulness of the Buddha at the time
death. When the body of the Buddha, as meditated upon, becom
vivid and firm, this is the "calming" of keen faculty. The medita
can then continue, as is indicated in the Mahàyàna scriptures,
bowing, making offerings and fervent aspirations before th
contemplated body—all of which is included in merit accumu
tion; and then go on to confess sins and take vows before th
contemplated body—all of which is included in purification fr
obscurations. The latter seems to pertain to "discerning (t
truth)" (*lhag mthong*). Thus there are numerous benefits fr

holding thought on the body of the Buddha. Also, there is a well defined procedure for such a contemplation. Tson-kha-pa quotes the Bhàvanàkrama III:

> In regard to that, first the yogin fastens his mind on the formal body of the Tathàgata as it is seen and as it is heard, and then is to accomplish calming. He orients his mind continuously on the form of the Tathàgata's body, yellow like the color of purified gold, adorned with the (32) characteristics and the (80) minor marks, dwelling within its retinue, and acting for the aim of the sentient beings by diverse means. Generating a desire for the merits of that (body), he subdues fading, excitement, and the other faults, and should practice meditation until such time as that (body) dwells in front and is seen clearly.

In the same place, Tsoñ-kha-pa makes a distinction between the initial reflected image in the mind of the external replica, such as a painting or metal casting; and the advanced vivid recollection of that body as naturally present in the mind. The latter attainment involves what is called the "basis of the meditative object". He states: "Some place an icon in front, and viewing it with the eye, make a quick contemplation. This has been elegantly refuted by the teacher Ye-ses-sde: *samàdhi* is not accomplished by what the sense are aware of; rather it is accomplished by what the mind is aware of." Tsoñ-kha-pa means that the measure of success in his kind of meditation is in the degree to which the meditative object is completely transferred to the mind, so that both the subtle and rough parts of the body appear vividly in the mind as though alive there. Such a "basis of meditative object" is divorced from the physical characteristics of the particular medium of the replica, such as the painting ingredients and the particular features brought in by reason of a metal casting. Nevertheless, in the initial stage one does well to use a good replica as a "meditative prop".

Let us return to that sentence of Ànandagarbha's. He seems to indicate the more advanced stage which Tsoñ-kha-pa refers to as the "basis of meditative object" in the mind. This is not the phase in which one is looking at the *tsak-ka-li* (because *samàdhi* is not accomplished by what the sense are aware of). Rather, the *tsak-ka-li* is covered or unviewed. In such a case, at an appropriate point in the service the *tsak-ka-li* can be uncovered to constitute a revelation.

Mkhas-grub-rje writes: "Now if someone were made only to enter the *mandala* and not to be conferred Initiation, what would be the advantage. If one takes the refuge vow and beholds the *mandala* with faith, there is the advantage that he becomes purified from sins accumulated for many acons and plants in his stream of consciousness (*samtana*) the disposition (*vàsana*) of becoming in future times a receptacle fit for entering the profound *mantra* path (i.e. the Vajra-yàna)." Then in order to reveal the *mandala*...."Those explanations by Mkhas-grub-rje and the Lcang skya Hutukhtu show that there is no revelation of the *mandala* just by exhibiting it, or by the disciple's mere seeing it. Likewise a *mandala* is not revealed when it is published in some modern book and even if thousands of persons buy the books and look at it. But one can take Mkhas-grub-rje's remarks as meaningful by presuming that the mental ritual is directly correlated with the hidden external representation, which thus becomes a seat of power.

Ànandagarbha's mentions of arranging *mantras* in the mind has to do with what is called in Tibetan books the nges don (final meaning") of the *mantra*, when it is pronounced in the mind during meditation rather than in outward spoken form, in which case it would be called *drang don* ("provisional meaning"). There is now a good treatment of the "meditation of dwelling in the flame and in the sound" in the English version of Mkhas-grub-rje's book. In alternate words, the *mantra* has two main levels—that of its ordinary muttered expression, when it has the meaning of the waking state; and that of its extraordinary meditational expression, when it has the meaning of the dream state. One may notice as analogous the two stages in contemplation of the meditation object, mentioned above, as the initial reflected image in the mind and the advanced vivid recollection of the object abiding naturally in the mind.

The Meaning of Initiation

Mkhas grub rje's contains a wealth of information on the subject of initiation; and it is safe to say that not before its publication was such a survey of the topic available in depth. However, there is also the fine treatment of initiation according to the *Kàlacakra Tantra* in Mario E. Carelli's introduction to his Sanskrit edition of Nàropà's *Sekoddesatikà* (Baroda, 1941). The present essay is not intended to substitute for those expositions—to which the readers' attention is invited—or to substitute for the specialized treatment in my forthcoming Yoga of the *Guhyasamàjatantra; the Arcane Lore of Forty verses.*

The word "initiation" is the translation of the Sanskrit word *abhiseka*, which is rendered into Tibetan as "conferral of power" (*dbañ bskur*) Among the germane issues are: (1) whether one must be initiated in order to meditate upon a certain deity; (2) whether the disciple is really "initiated" by going through the formal motions of initiation; (3) whether the procedures of initiation by the gurus are the same as what one could read in a text or manual on the topic (or whether the book could be so understood).

(1) The preceding essay on preparation of disciples for evocation of deities shows that it is not necessary to be initiated in order to evoke a deity. The simplest example of this is of course meditation on the Buddha or on one of the transcendent Bodhisattvas such Avalokitesvara, as these meditations were practiced in countries with Maàana Buddhism. In fact, such meditations as these do not even require "permission", but the theory of "permission" arose with Tantric deities. Naturally, such meditations on both non-tantric and tantric deities have gone on in countless cases without any formal initiation ceremony of the type developed in tantric Buddhism. And also for tantric deities, I cited in the foregoing part what Mkhas grub rje said: "Now if someone were made only to enter the *mandala* and not to be conferred Initiation, what would be the advantage?...." By *mandala* is meant both the residence and residents (the deities). The idea here is that one does not need to initiated in order to meditate on a deity, but one must get the permission (*anujnà*) to so meditate, and with that permission comes the directions for the meditation. For example,

a number of Westerners have studied with the Tibetan Lames is northern India and Nepal and been given an individual deity to meditate upon, usually along with some verses directed toward that deity, e.g. Vajrasattva. This requires only a preparation of the disciple and a decision to meditate upon . But, in addition, it is possible to get an initiation in connection with a certain deity, say Avalokitesvara; and this initiation gives the person so initiated the right to bed instructed in the entire cult of that deity, and therefore in the procedures of gaining various siddhis (occult powers) through that cult. Besides, the higher initiations through such deities as Guhyasamàja are intended to empower the candidate to attempt the supreme goal of Buddhahood in the Present life.

(2) The next point is by no means inconsequential because a number of Westerners have now gone through initiation ceremonies as conducted, for example, in North India by the Tibetan refugees; and the present writer and his wife so participated in the great *Kàlacakra* initiation conducted by H.H. the Dalai Lama in 1970. Some Westerners have written on these topics in a manner to suggest to the reader that they know something about the Tantra in question by virtue of "getting initiated." This is far from the truth in fact, initiation is meant to qualify the candidate to receive the teachings of the Tantra, because the seventh of the fourteen fundamental transgressions (ef. *Mkhas grub rje's p.* 328) is "to tell the secrets to immature (i.e. uninitiated) persons."

I went into another aspect of this problem in my talk before the International Conference of Orientalists in Japan (1970), which was published in their Transactions (No. XV. 1970):

> Buddhism teaches three kinds of insight (Pàli, *paññà*; Sanskrit, *prajñà*), that consisting of hearing or learning (*srutamayi prajna*) that consisting of meditation or pondering (*cintamàyi prajñà*), and the consisting of putting into practice or cultivating in one's life (*bhàvanàmayi prajñà*). There is a revelatory example of the first one from my recent stay in Dharmsala, Himachal Pradesh of India. In March, 1970, H.H. the Dalai Lama conferred the Kàlacakra Initiation via loudspeaker to over 10,000 Tibetans. Afterwards I asked a learned Lama how His Holiness could possible initiate so many, when

initiations were usually given to small groups of proven disciples. The Lama answered: filled with faith they came from far-off distances at considerable sacrifice; that showed their suitability. I could add: and they sat for hours, listening respectfully and patiently, often under a hot sun without drinking facilities. The idea here is that the one who has faith and endures hardship to hear the teaching has the first level of insight in the Buddhist sense, the insight consisting of hearing. Naturally, few of these persons ever go on to the second stage, the insight consisting of pondering, which in conventional Buddhist theory should involve the laid-down procedure of Buddhist meditation. Again, still fewer, having heard with faith and having pondered again and again, go to the third stage of being exemplars of putting that teaching into practice, the insight of cultivating in one's life.

Therefore, it is undeniable that a person participating in an initiation learns more about the procedure than he knew before. Moreover, there are various vows that are given during the initiation and which the candidates usually have to repeat three times; and of course the serious acceptance of vows and adherence to them in the future, is a matter that differs from it; even though they have a superior background for understanding it by reading it, if it were possible to achieve understanding this way. Again this is not to deny that a certain Tantra, by reason of varying lineages, was sometimes practiced differently by its proficients, in short, that the basic Tantra was sometimes understood differently in the authoritative lineages.

Now, I began this chapter by pointing out that Mantrayàna begins with initiation." Mantrayàna" is a synonym of Vajrayàna (the Diamond Vehicle), and a natural question is: why call it "Mantrayàna", or what is the meaning of "mantra" in the title Mantrayàna? I have in my possession a Tibetan text which explain this matter as part of the preliminary explanations for the one to get the higher initiations of the Tantra; and these explanations follow the schools of Mitrajoki and Abhayàkaragupta's *Vajravali*.[2]

Mantrayàna. That Tibetan work, which I shall refer to in short as the "Initiation Preliminary," explains:

It says in the *Vajrasekhara*: "The characteristic of *mantras* is the mind of all Buddhas, accomplishes the dharma-heart, possesses the Dharmadhàtu—that is said to be the characteristic of *mantras*." For that reason, it is said that mantra is the non-dual wisdom (*jñàna*) of bliss-void belonging to the mind of all the Buddhas; and it is said that mantra is the deities; and it is said that mantra is the calling after the characteristic of deities; and it is said that mantra is to be kept secret from unworthy vessels (*snod ma yin pa*). Besides, there are three kinds: *gsañ sñags* (mantra), rig *sñags* (vidya), and gzun *sñags* (dhàrañi).

(1) *Gsañ sñags*. The gsañ ("secret") is as stated in the *Sri-Samputa* (Chap. One): "It is secret because outside the scope of Visnu, Mahesvara, Brahmà; sravakas and pratyekabuddhas." As to *snags* (mantra), since it incorporates the meanings of the previous explanations, it is *mantra* by protecting the mind from signs (from sense objects) and discursive thought (vikalpa), as explained in the Continuation of the *Sri-Guhyasamàjatantra* (i.e. Chap. XVIII). It is as stated in the work *Dban you tan rim pa*: "The meaning of the expression 'mantra' is explained as the non-duality of void and compassion. I have explained *man-as* the Great insight (mahaprajna) not separate from the character of the void, the breath of Vajrasattva. *Tra* has the meaning of protecting. The breath of the Tathagatas is the method of non-duality of void and compassion." The expression *sñags* stands for *mantra*. In explanation, *man-* is mind, and *tra* is protecting, so it means protecting the performer's mind from signs and discursive thought. As to how it protects, the purpose of mantra is the recitation of the mantra through non-dual engagement of means and insight (upàya-prajñà). That method of cultivation generates the non-dual wisdom of voidness and compassion in the practitioner's stream of consciousness; and because of that method, it is called "mantra".

(2) *Rig snags*. The *Vajrasekhara* states: "Countering *avidyà* (nescience) by overcoming the darkness of passion and by over-coming of defilements, it is called *vidyà*." Hence, it is

the preeminent return to destroying faults; and that is the purpose of *vidyà* (occult science).

(3) Gzuns snags. The same work states: "The character of *dhàrañi-s* is to hold the Buddha-dharmas; its holding is called "holding of dharmas' and 'virtue'." Hence, it is the preeminent return to holding of merits; and that is dharani.

Besides, Buddhaguhya explains in the Dhyanottarapatalatika (Toh. 2670, Derge Tanjur, Rgyud, Thu, 4a-3): "Here a *vidyà* is a deity with the form and shape of a female, as well as the sound, gesture (*mudra*), etc. which manifests that (deity). The reverse of that (i.e. a male deity, etc. is the characteristic of *mantra*." And the same author says (7b-3): "The passage means that if even Rishis cannot make a *mantra* successful when they are not in Meditation (*dhyàna*), how much less could other performers (sadhaka)!"

That is the mysterious world into which the initiate enters. And the *Guhyasamàjatantra* (Chap. XVIII, Bhattach-aryya ed., p. 156.16-17) states:

The pledge (*samaya*) and vow (*samvara*) said to be liberated from worldly conduct, when protected by all the "diamonds" (*vajra*). is pronounced "practice of *mantra*."

This passage indicates that the tantric devotee enters upon a new and perhaps secretive life that starts with the vows and pledges of his initiations. The word "vow" (Tibetan *sdom pa*) is a statement taken ritually and ordinarily uttered three times; it is in a form easily understood and must hold together, adhere in the disciple's stream of consciousness. The vows are usually of a general nature, holding for the entire Tantra in which the candidate is initiated and for the entire time after his initiation. On the other hand, the "pledge" (Tibetan *dam tshig*) is less comprehensible and may require commentarial or oral expansion to get the meaning. The pledges are not general, but may apply to a particular element of the Tantra and to a special phase of the practice. Frequently they are in a negative from, pointing to what the disciple should avoid or not engage in.

The vows that are taken by the disciples during initiation are sometimes shared between different initiations and sometimes peculiar to a certain initiation in which case they are termed "unshared". Examples are on petition and two vows which Geshe Rabten of Dharmsala asked me to translate from Tibetan on behalf of the Europeans who were attending the Kalacakra initiation held 21-23 March, 1970. Each one of these is to be repeated three times by direction of the guru (who in this case was H.H. the Dalai Lama):

A. (Petition): Thou my teacher with great joy art the sole savior from the ocean of phenomenal life attended with such dangers as the great water monster of birth, old age, and death. I bow to thee the great lord who is steadfast in the way of the great enlightenment. Grant me that same pledge! Grant me the thought of enlightenment! Grant me the three refuges of Buddha, Dharma, and Sangha! O lord, pray introduce me into the exalted city (=the *mandala*) of great liberation!

B. (Common vow between the Bodhisattva and the Tantra path): I take refuge in the three jewels, confess all my sins, hold mentally the sympathetic joy with the virtues of (other) living beings, as well as with the Buddha's enlightenment.

C. (Unshared vow, peculiar to the Kàlacakra Tantra): Having conferred upon me the sublime initiation of the irreversible wheel, O lord, pray explain the reality of the gods of the wheel, the wondrous action of the hierophant, the pledge of all the Buddhas, and the highest secret of the vow. So as to served the aim of all sentient beings may I forever be a hierophant!

The fact that these three utterances are given here in sequence is no indication of their actual location in the long and elaborate Kàlacakra initiation ritual. The time of petition for initiation is when the disciples made the gesture (*mudrà*) of the universe (the four continents and Mt. Meru).

The pledges are special to the different families of Tathàgatas and to different phases of the path. For example, there is the

pledge to refrain from the fourteen fundamental transgressions of the Anuttarayoga Tantra. The fourteen are given in *Mkhas grub rje's (p.* 328 note) as follows:

1. To disparage one's master.
2. To transgress the directives of the Buddha.
3. To express anger toward "diamond brothers."
4. To abandon love of the sentient beings.
5. To abandon the Mind of Enlightenment.
6. To disparage the Doctrine of one's own or of another's tenets.
7. To tell the secrets to immature persons.
8. To abuse the five *skandhas* for their nature belongs to the five Buddhas.
9. To have reservations concerning the natures intrinsically pure.
10. To have love for the wicked.
11. To apply discursive thought to the wordless natures.
12. To have belittling thoughts towards the believers.
13. To not adhere to the pledges in the way they were taken.
14. To disparage women, who are the nature of insight.

After Tson-kha-pa's individual commentary on those fourteen in his *Doñs grub kyi sñe ma* (PTT. Vol. 160, p. 70-1,2) he groups them in this way (my summary including material from his individual commentary):

A. Concerning Dharma.

(1) Teacher of the Dharma. No. 1 "to disparage one's master" (*àcàrya*).

(2.) Associates in accomplishing the Dharma.

(a) Good assoicates. No. 3 "To express anger toward diamond brothers" who are fellow initiates of the same master. No. 12 "To have belittling thoughts toward the believers" who are fit vessels for the path.

(b) Bad associates. No. 10 "To have love (*maitri*) for the wicked", especially those who damage and destroy the Doctrine, but one should have compassion (karunà) for them.

(3) Dharma to take to heart. No. 2 "To transgrees the directives of the Buddha" which are the three vows (of the Vinaya, the Bodhisattva, and the Mantrayàna). No.6 "To disparage the Doctrine of one's own (mantrayàna) or of another's (prajñàpàramitàayna) tenets. No 7 "To tell the secrets to immature (uninitiated) persons"; but Tsoñ-kha-pa rejects a certain learned opinion that it is a transgression to show esoteric substances such as icons, the *damaru* drum and so on, because the Tantras state the fault in what is revealed to the ear, not in what is revealed to the eye.

B. Concerning Path

(1) Basis of Path. At the time one has generated the Mind of Enlightenment: No. 4 "To abandon love of the sentient beings" by acting waywardly toward the sentient beings. No. 5 "To abandon the Mind of Enlightenment" by abandoning the true nature of the mind.

(2) Nature of Path.

(a) The Stage of Generation (*utpatti-krama*). No. 8 "To abuse the five *skandhas* for their nature belongs to the five Buddhas", such abuse including all injury, mortification, and suppression. (My forthcoming *Yoga of the Guhyasamàjatantra* will clearly show why this transgression applies to the Stage of Generation, because in this Stage there is the meditation of associating the *skandhas* with the respective Buddhas).

(b) The Stage of Completion (*sampanna-krama*). No. 9 "To have reservations concerning the natures (*dharma*) intrinsically pure". No. 11 "To apply discursive thought to the wordless natures".

wordless natures".

(3) Ancillaries of the Path. No. 13 "To not adhere to the pledges in the way they were taken" because pledges are the substance of the path, whether of the Anuttarayoga or of the Yoga Tantra. No. 14 "To disparage women, who are the nature of insight" because women are a hindrance to the path. "Women" are both the mundane kind and the supramundane Kind of Vajravàràhi (the Diamond Sow), etc. "Insight" is the knowledge of great bliss (*màhàsukha*). One disparages women either by way or lusting for them of (in overt conduct) by reason of lusting for them.

Initiation of the Mirror

Again, while I do not intend to compete with *Mkhas grub rje's* authoritative material on initiations—those of the flask and the higher initiations of Anuttarayoga Tantra; nor can a written account take the place of actual participation in these tantric initiation rituals, it is still useful to present one here as found in written form. The "initiation of the mirror" is one of the six in the Guhyasamaja Aksobhys ritual that corresponds to the role of the five flask initiations as portrayed in *Mkhas grab rje's*. Besides the intrinsic interest of this initiation, it is especially picked for its brevity, because initiation rituals are frequently of considerable length and detail whereby their presentation would require too much space for present purposes. This is translated from Tsoñ-kha-pa's work, "*Dban gi don gyi de ñid rab tu gsal ba*" (Clarifying the realities belonging to the meaning of initiation) (PTT, Vol. 160, p. 111-3,4). Previously (p. 109-4-6) he had listed the six initiations as (1) initiation of water, (2) initiation of the diadem, (3) initiation of the *vajra*, (4) initiation of the bell , (5) initiation of the mirror, and (6) initiation of the name. Now for the "initiation of the mirror."

. . .

The placement of the mirror initiation in this phase which is the fifth stage, is as done by Klu byan (*Nàgabodhi). In that (i.e. his method) there are two parts, starting with the "eye opening" (rite).

I. The method of "eye opening" proceeds by reciting and applying (of ointment). (The *guru*) places in a gold or silver vessel the golden eye ointment consisting of butter and honey. While the disciple imagines on his eyes the syllable PRAM, (the guru) applies (the eye ointment) with a probe (*salaka*), reciting OM VAJRANETRA APAHARA PATALAM HRIH ("Om. Remove the film that is on the diamond eye! Hrih."). He repeats the verse (of the *vairocanàbhisambodhi-tantra*): "Just as the King of healing (*bhaisajya-raja*) with his probe removed the worldly film, so may the Buddhas dispel your film of ignorance, my son!" While he is so reciting, they imagine that the knowledge eye is opened upon removal of the nescience film.

II. Having had his eye opened in that manner, (the disciple) should look upon all *dharmas* as reflected images. So (the disciple) may accomplish that, he (the guru) shows a mirror incanted with an ÀH, and recites:

All *dharmas* are like reflected images,
clear and pure, without turbulence; ungraspable,
inexpressible, truly arisen
from cause and action (*hetu and karma*).

Just like Vajrasattva in a mirror that is
clear, pure, without turbulence; so also
the Buddhas, universal lords, themselves
abide in the heart of thee, my son.

Now that you have so understood the dharmas
as without intrinsic nature and without
location, may you perform incomparably the
aim of sentient beings, so they may be born as
sons of the Protectors!

Those verse enjoin (the disciple) to understand in general that all dharmas are like a reflected image, and in particular that the Vajrasattva dwelling in one's heart is like a reflected image in a mirror.

. . .

When the third of those three verses speaks of the *dharmas* "as without intrinsic nature" and "without location" it refers respectively to the first and second verses. This is because when the second verse proclaims that "the Buddhas... themselves abide in the heart of thee", this is possible with the Màhayànà position of the "Nirvàña of no fixed abode" (*apratisthita-nirvañà*), so the Buddha natures (*Buddha-dharma*) can be understood to abide in the disciple's heart while abiding elsewhere. Therefore the second verse is expressed from the standpoint of supreme truth (*paramàrtha-satya*), while the first verse, stressing that the *dharmas* are "like reflected images" is expressed with conventional truth (*samvrtisatya*). Since these are crucial points for grasping Mahàyàna Buddhist thought, it is well to expend a little.

The mirror is incanted with an AH, which suggests breath come to a stop on the mirror and thereby creating insubstantial shapes. The *guru* recites the first verse, "All *dharmas* are like reflected images..." to show that all mundane *dharmas* are without intrinsic nature, yet truly arisen from cause and action, i.e., in Dependent Origination (*pratitya-samutpàda*). This is the scope of conventional truth, or *samsàra*.

Then the *guru* recites the second verse to show that when the mind is smooth and clear like a mirror, i.e. when it is plunged in *samadhi*, it can reflect the form of Vajrasttva, treasured in the disciple's heart, But also in this case the Buddhas dwell in the heart, meaning that there is no limitation to their dwelling—whether in this person's or that person's heart, or elsewhere—and so this refers to the supramundane *dharmas* that are without location. This is the scope of supreme truth, or "*Nirvàña* of no fixed abode," not limited to either *samsàra* or *nirvàña*, but both.

The third verse then alludes to the meaning of this initiation. First the disciple's knowledge eye is opened and then he is brought to a new understanding—about mundane and supramundane *dharmas*—so he can now perform the aim of sentient beings. This shows the meaning of initiation as"maturation" of the candidate, in this case, maturation through the "initiation of the mirror".

Chapter-3

Offering Materials and Their Meanings

Chapter-3

Among the profusion of ritual implements and other substances of the tantric cults, the offering materials are paramount because they are the most wide-spread in all the cults and of course stem from practices far more ancient than Buddhism itself. The usual Sanskrit word for "offering" is puja; the word for "food offering" is *bali*, and for "burnt offering", *hama*. Besides, the notion of an "offering" is generalized, as will be seen below by their classifications.

Classification of Offerings

In tantric commentaries one frequently notices the terminology of "outer" and "inner" offerings. Sometimes the category "secret" is added. Usually the commentators take for granted that the reader knows what is meant. However, some sources do give explanations, and two such will now be presented.

Kukuri-pà, in his *Mahàmàyàsàdhanaman dalavidhi.* (Toh. 1630, Derge Tanjur, Rgyud, Ya, 238b-4), states:

> Then he makes offering with outer offerings, from "water for the feet" down to "music." The "inner offering" is the offering to the host (*tshogs*) (of deities) after one has enjoyed the ambrosia. The "secret offering" is the pleasure of the two organs. The "ultimate (anuttara) offering" is the contemplation of non-duality.

The second passage is found in the manuscript remains of the late Professor F.D. Lessing. Some lama, perhaps a lama-teacher of his during the China years, wrote out in Tibetan script a classification of offerings but without indication of a textual source. Here is my translation:

Outer offferings (*phyi'i mchod pa*). The diversity of offerings as feasible, such as *mandala*, incense, flower, water for the feet, perfumed water, feet-cooling water, food, lamp, music.

Inner offerings (nanñ gi mchod pa). Having meditatively created

offerings by way of deities, after they have clearly arisen in one's mind in the manner of largesse, one offers them individually to the magnanimous host of deities.

Secret offering (gsan ba'i mchod pa). Having enjoyed great ecstasy (*mahasukha*) as the deities dissolve in oneself, one should make offering in the sense of inseparability of means and insight.

Goal offering (don gyi mchod pa). As the true-nature of all offerings dissolves in true nature and spontaneously appears, one offers them in the sense of no hindrance to one's libration.

Symbolic offerings (rtags kyi mchod pa.) As one sees delightful things, such as flowers, clean waterr, grains, he makes offering of them to the guru who is the jewel and the great compassionate one.

Illustrative offerings (mtshon pa'i mchod pa). (Showing that one is) free from clinging and attachment to offering of personal substances, to wit, the body and personality aggregates (*skandha*) one offers them.

It is apparent that Kukuri-pà's four kinds match four of the six in the second list given by Dr. Lessing's lama teacher. The three of the same title (outer, inner, and secret) easily agree; and Kukuri-pà's category of "ultimate offering" seems to be the "goal offering" of the other list. Among the two extra ones, the symbolic offerings made to the *guru* are obviously a Tibetan addition because Tibetan Buddhism added a refuge in the guru to the traditional three refuges in Buddha, Dharma, and Sangha. (Notice that the same Tibetan word, *rtags*, is used for the substances, herbs, etc. inserted in the flasks; and that the usage, while seemingly different, may well be intimately related). The illustrative offerings are a special feature of the "perfection of giving" (*dàna-pàramità*) of the Bodhisattva path.

Of those various categories, the outer offerings and symbolic offerings are discussed in the present essay; the inner offerings are featured by the "five ambrosias" in the Tantric Ritual essay; the secret offering is the main theme of the material on Twilight Language; the ultimate offering is alluded to in various places of this work, particularly by the description "contemplation of non-duality."

That leaves only the category of illustrative offerings to be further discussed here. In an article of the *Indo-Iranian Journal* (III, 1959, pp. 121-22) I cited Buddhaguhya's commentary on the Mahàvairocana, about the "inner burnt offering" (T. *nan gi sbyin sreg*) (and even though he uses the word for "inner" the material fits the "illustrative" category). Here I repeat my translation of the passage about this kind of offering:

> Moreover, one destroys the five *àtmaka-skandha* in Voidness (*súnyatà*), and also destroys the forms of sense objects (*visaya*), such as the external "hearth" (*agnikunda*), in Voidness. In the same way one individually destroys the issuances of six-doored perception (*vijñàna*); and when they do not issue and are stopped, in the same way the "thought of enlightenment" (*bodhicitta*) which destroys and stops those is itself stopped by the non-issuing Insight (*prajñà*); and that abiding in the non-discursive (*avikalpa*) *samàdhi* is the Inner Burnt Offering. Hence, one stops the "fire of wind" (*vàyv-agni*) by the non-issuing Insight, and "One makes the burnt offering to fire with the mind (*manas*)." "Stops the fire of wind" means "restrains the *pràna* and *àyama*." "One makes the burnt offering to fire with the mind" means "one burns thought immobile (aninjya or aninjya)."

Here *pràna* has the special meaning of winds (*vàyu*), and *àyàma* refers to the mental component; together they make up the term *prànàyàma*; since perceptive consciousness rides on these winds, the stopping up of these winds (cf. my section on The Nine Orifices) is tantamount to the burnt offering of mind.

Finally, while it is convenient to have this classification into six for discussion purposes, the fact that the texts generally mention only the first three (outer, inner, and secret), or even just the first two, suggests that the set of six can be reduced to the three, or in any case there is considerable overlap.

The Four Offerings

Buddhaguhya, who has been cited above, is among the greatest commentators in the field of the three lower Tantras (Kriyà, Caryà, and Yoga), and among his most remarkable works is the commentary

on the Tantra Sarvadurgatiparisodhana, his *Artha-vyañjana-vrtti*(later I shall cite at rje's (p. 181) verse to the deity: "These auspicious perfumes...", because the word translated "auspicious" is *bzan po*, part of the Tibetan name Kun-tu-*bzan-po* (Samantabhadra), "entirely auspicious," so the perfume conveys the auspiciousness of the "mind of enlightenment". This seems also to be the meaning of the Green Tara, because of the legend that in one of her former lives she was a queen who vowed that in her future lives she would always be a woman and would eventually in the incarnation of a woman become a Buddha, which she did become.

Oblations to the Deities

Concerning the offerings to the deities to be residents and the offering of sets, with the oblations and others such as the "feet-cooling water", cf. *Mkhas grub rje's, pp.* 178-83. *Snags rim* (237b to 238a) states the places where they are offered: The feet-cooling water, because it washes the feet, is imagined as offered to the feet (of the deity). The bath, to the entire body (i.e. to the reflected image of the body). The oblations, in front or to the head. The flower, to the head. Perfumed incense and lamp, in front. Food for the gods, in front, to the hands, or to the face. And one imagines the perfume offered to the heart. Those (locations) are common to all rites.

Mkhas grub rje's (p. 177) has a fine summary statement of the oblations used for the invitation:

> The invitation must be done with an oblation (*arghya*), which therefore must be prepared beforehand. The vessel for that is of gold, silver, and so forth; and a copper vessel is auspicious for all (*invitations*) in common. For appeasing rites (*santika*) and their superior siddhi, barely and milk are required. For rites to increase prosperity (*paustika*) and their middling siddhi, sesamum and sour milk are needed. For dreadful rites (*abhicaruka*) and their inferior *siddhi*, ordinary urine together with flowers, *kusa* grass, and sesamum mixed in pure water, which are auspicious for all rites in common, are prepared and incensed with the odors of incense. One blesses the oblation by reciting seven times an appropriate one among the general *dhàranis* of the Vidyàràja and of the three Families, among the *dhàranis* of all the rites of the individual Families, or among the dharanis of Invitation.

That passage, however, does not give the complete list of oblations in the several cases. *Snags rim* (236b to 237a) sets froth two lists of seven oblations each. For appeasing rites, there are 1. barley, 2. milk, 3. white flowers, 4. kusa grass, 5. sesamum, 6. parched rice, and 7. ambrosia. For prosperity rites, there are 1. sesamum, 2. sour milk, 3. yellow flowers, 4. kusa grass, 5. perfume, 6. yellow water, 7. ambrosia. A similar list was not presented for dreadful rites.[3]

Perhaps the most important of all special rites in the cate-gory of "appeasing" is the cult of Bhaisajya-guru (the Healing Buddha). The elaborate layered structure for the offerings in this case is indeed impressive.

Among the "prosperity" rites, the most eagerly pursued is the cult of the "three divinities of long life"- in the iconography, the Buddha Amitàyus, with Usnisavijaya and the White Tara in the foreground.

In the coercing service, included among the "terrible rites," there is, for example, the offering made to the Lord of the Dead, Yama, and his retinue. A Tibetan text in my possession, the *Drug bcu pa*, mentions the food offering (*bali*) to the "three sweets and three whites" (dkar gsum mñar gsum), which the Sarat Chandra Das *Tibetan-English Dictionary* explains to be molasses, honey, and sugar; and milk, curds, and butter. In the ritual, these offerings in large precious vessels are imagined to become a vast ocean of ambrosia. (This is perhaps also the meaning of the item "ambrosia" in the above two lists of seven oblations each). In this service, there is a large triangular construction called "*zor*"—in my text "gtor zor gñen po" (adversary zor for the offering)- for combating the evil spirits. On the pinnacle of the triangle is a skull with headdress—the whole giving a scare-crow appearance. The offerings are shown in more imaginative form in the Yama-offering tankas of Tibet, of which a sample is reproduced. The kinds of materials included in these coercing representations are listed by Lessing,[4] for example, the animals to gratify the sight of the fierce deity, the eight offerings in bowls in the foreground, and so on. In Lessing's manuscript remains, I notice the description of what is called in Tibetan the *dkar rgyan*, ornament of

the three white things: the round offering; with flame-shaped ornament ending in sun, moon, and "fiery tongue" (the *dkar rgyan*); this is surmounted by the "black arrow" and a piece of black cloth.

Among the miscellaneous special offering, there is the elaborate Tibetanrite of what Schubert[5] calls the "rice mandala" and lessing[6] a "thanksgiving offering". Lessing explains that it was first offered, according to legend, by Indra himself to the newly-born Sakyamuni Buddha; and that it is coupled with a rite, on which he himself did much study,[7] called the "bath of the Buddha." In the course of the rites associated with Àvalokitesvara (the 11-headed variety, with an "eye-wound" in each of his thousand hands), this deity is invoked to slake the thirst of the starving ghosts (preta) in the verse:

> May the starving spirits be satiated,
> bathed, and always cooled by the streams
> of milk flowing form the hands
> of Arya-Avalokitesvara.

The officiant, acting the role of Avalokitesvara, pours some water to his left or right, or into a small bowl placed to the right or the food vessel, while making the incantation, OM ÀH HRÌH HUM OM MANI PADME HM OM JALAM IDAM SARVA-PRETEBHYAH SVAHA. "Om Àh Hrih Hum Om Mani Padme Hum Om, this water to all the starving spirits, Svahà." Observe that milk is one of the "three whites."

Materials Inserted in the Flasks

The Buddhist Tantras and their commentaries frequently mention certain ritual materials in sets as the five herbs, five perfumes, five essences, five grains, and five jewels; and sometimes the five ambrosias. The different works do not always itemize the members of each set the same. Tson-kha-pa's Snags rim chem mo, folio 193a, has a number of these lists for the items to be placed within the ritual flask. Of course, these materials do not necessarily all go into the same flask, and the Sngas rim, 193b to 194a gives various theories. According to *Mkhas grub rje's* "Preparation of the flask" (pp. 287, ff.) there are two main kinds of flask, the victorious flask (*vajaya-kalaèa*) for the time of initiation and the action flask

Table -1
Materials in the Flasks

Superintendence	Symbolic substances (Rtags)	
Body	Herbs (5):	brhati, K, kandakari, white aparajita, white and red danda flower
Speech	Perfumes(5):	sandal, musk, saffron,aloe, incense
Mind	Essences (5):	sesamum, salt, butter, molasses, honey
Marvellous Action	Grains (5):	mustard seed, barly, fodder, barly, sesame, peas
Merits	Jewels (5):	sapphire or another precious gem, coral, gold pearl,crystal

(*karmakalasa*) for general sprinkling purposes. The gods are generated in the victorious flask.

I found a number of itemizations of the fivefold sets in the commentaries on the *Vajra-vidarana-dhàrani.* The commentary by Smrti relates these to the body, speech, mind, marvellous actgion (karma), and merits (guna) of the deity; as shown in the following table, along with more or less standard listings in each set.

The commentary (Toh. 2687) by Jñanavajra says of the five essences, (1) the essence from earth is sesamum; (2) from water is salt; (3) from cream is butter; (4) from a tree, molasses, (5) from flowers, honey. The commentary (Toh. 2681) by Vimalamitra substitutes for (1) and (2) the fire-crystal and the moon-crystal (presumably as the essence of the sun and the moon).

The greatest variety seems to be in the list of herbs. The list in the table is from the *Snags rim chem mo.* Jñànavajra gives instead: vyakri, señkri, jirikarnikà, hasa, hasadeva.

Also, the *Sñags rim*, folio 195b-3, states that the herbs, grains, and jewels are explained in the *Hevajra-tantra* tradition as tokens (*rtags*) respectively of the mind of enlightenment, heart, and bodily color, of the mandala-deities. On the same folio, Tson-kha-pa quotes Kukuràja's *samayoga-mandalavidhi* (Toh. 1671), "The five herbs are the mind of enlightenment of the compassionate one; the grains are the self-existence of the gods; the five kinds of jewels are the light of their bodies; the essences are the heart-realm of knowledge; the perfumes are the victorious merits of virtue." Of course, these correspondences in commentaries on the Anuttarayoga Tantra differ from those which smrti gives in a Kriyà Tantra commentary, and this suggests that the commentaries on the different Tantra divisions, Kriyà, Caryà, and Anuttarayoga, may have their own way of working out the correspondences of the fivefold sets.

Chapter-4

Symbolism of the Mandala-Palace

Chapter-4

I. Varieties of Mandala Symbolism

The Tibetan diagrams called *mandala*, usually in the form of square paintings, have aroused much interest in the West. These *mandalas* are especially depicted with an ornamented circular border which encloses a two-dimensional form of a four-sided palace. The present study is not meant to convey a thorough account of the rich symbolism involved, but to show what light can be cast on the subject by selected passages from authoritative works. For this purpose, the abbreviation PTT with volume number will be used for citations from the Japanese photographic edition of the Peking Tibetan canon. The abbreviation *Sñags rim* refers to Tsoñ-kha-pa's *Sñags rim chen mo* in a separate Peking blockprint. The works of Ratnakarasanti (known to the Tibetans as Sànti-pà) have been especially helpful.

Introducing the palace

The palace demands a proper setting. For example, in Ratnàkarasànti's *Mahàmàyàsàdhana (Sàdhanamàlà*, No. 239), we read: "One should contemplate as below, a spot of earth made of diamond; across, a diamond enclosure; above, a tent; in the middle, a dreadful burning ground" (adho vajramayim bhùmim tiryag vajrapràkàram upari vajrapañjaram madhye ghorasmasanam vibhàvya). The text continues: "In the midst of that, one sees a palace with a single courtyard and made entirely of jewels—with four corners, four gates, decorated with four arches, having four altars, and radiant with nets and so on, and with nymphs" (tanmadhye kutàgàram ekaputam sarvratnamayam pasyet-caturasram caturdvàram catustoranabhùsitam/hàràdyair apsarobhis ca bhàsvad vedìcatu stayam/).

Besides, the palace can be understood as the transformation of the body, in the context of which *Sñags rim* (234a-6) cites the Explanatory Tantra of the Guhyasamaja, the *Vajramàlà*: "The body becomes a palace, the hallowed basis of all the Buddhas" (/lus ni

gzal yas khañ du gyur/ sañs rgyas kun gyi yan dag rten/). When the body of the yogin has this transformation he is called the Diamond Being (Vajrasattva), as in this passage of the *Sri Paramàdya*-tantra (PTT, Vol. 5, p. 172-2):

> ... Surrounded by a diamond line, beautified with eight posts, decorated with four gates, arches, altars, banners and half-banners, and so on. How is Vajrasattva understood as the principal meaning there? Because he has marks born of the sky, is supreme without beginning or end, the great self-existence (*svabhàva*) of Vajrasattva is said to be the Glorious Supreme Primordial (*sri paramàdya*).

Explanation of the Parts of the Palace

Undoubtedly, the Tanjur (commentarial portion of the Tibetan canon) contains many commentaries on the basic palace terminology. Invariably, such elements as the four gates are identified with categories of the Buddhist, path, thus indicating that vajrasattva is the synthetic paragon of all Buddhist accomplishments. The first solution comes from the *Sarvarahasyanàma-tantraraja* (PTT, Vol. 5, p. 58-5), verses 117-123 in my counting:

117. Where the *mandala* is explained is the sublime mental *mandala*. The palace is knowledge (*jñàna*), erection of an edifice of consciousness.
118. The four outer corners establish equality of measure. The mind of maitri, etc. is explained as the four lines.
119. The recollection praxis of *dharma* is explained as the diamond line. The liberation from all views is explained as the knowledge line.
120. The holy collection of morality is referred to as "ornament" (*alamkàra*). The thoughts of independence, and so on, have realized the five hopes.
121. The four liberations (*vimoksa*) are the gates. The four right elimination-exertions (*samyak-prahànà*) are the arches and involve posts.
122. The four stations of mindfulness (*smratyupasthana*) are under stood as the four courtyards. The four bases of magical power (rddhi-pada) are the four gate projections (*niryùha*).
123. The seven ancillaries of enlightenment (*bodhyañga*) are the adornment with garlands and flower bundles. The eight-fold Noble Path is explained as the eight posts.

Following are extracts from the commentary on the foregoing by Rantà-karasànti, his Sri-sarvarahasya-nibandha-rahasya-pradipa-nàmà (PTT, Vol. 76, p. 12-1,2,3):

> "Sublime" (*dam pa*) because it is comprised by the Sambhoga-kàya. "Knowledge" means insight (*prajñà*)... The equality of the four sides in terms of external measurement, is the "four lines"; in reality, it is friendliness (*maitri*), etc., that is, friendliness, compassion, sympathetic joy, and impartiality. Because they take the sentient beings as object, the four boundless states (*apramàña*) of friendliness, etc. are called "boundless". When they take as object the sentient beings involved with the realm of desire, they are called the "pure abodes" (*brahma-vihàra*)...(In the first case, see verse 119) the line is the reality (*tattva*); (in the second case), it is the knowledge (*jñàna*)... The five hopes are the faculties of faith, etc.

Turning to the Guhyasamàja-tantra cycle, there are two main commentarial traditions, that headed by Buddhajñànapàda and that headed by the tantric Nàgàrjuna. Here one finds an interesting, but overly brief, explanation in Buddhajñànapàda's *Caturañga-sàdhana-tikà-sàmañtabh-adra-nñma*, PTT Vol. 65, p. 19, which has been overly expanded in Samantabhadra's Caturanga-sadhana-tika-saramanjari-nama, PTT Vol. 65, p. 116, f. The following summary will present the principal details of this position:

The officiant recites the formula Om *sùnya-tàjñanavajrasvabhava atmako ham*. He then imagines in the triangular *dharmodaya (T. chos hbyuñ)* a lotus adorned with a visvavajra. (These words point to the mandala-palace). From the wheel of BHRÙM syllables arise Vairocana together with his consort. (These words point to the divine residents of the mandala). The four corners show that there is no inequality of Buddhahood and Complete Buddhahood in comparison with Buddhahood and Incomplete Buddhahood. The four gates mean

excellence by way of mindfulness (*smrti*) and faculty (*indriya*). The mindfulness is said to imply the four stations of mindfulness, the four right elimination-exertions, and the four bases of magical power; faculty means the set beginning with faith. Besides, the stations of mindfulness have three levels by way of the three insights, that consisting of learning, of pondering, and of cultivation. Preliminary to all the rest is faith (*sràddha*), so that is the Eastern Gate. The four right elimination-exertions or four strivings (*virya*) are the Southern Gate. To the Western Gate are assigned the mindfulness generated by analysis of the doctrine (*dharma-pravicaya*) as well as the four bases of magical power. The Northern Gate has one-pointed *samàdhi* which implies the five faculties (*indriya*) and five powers (bala). The four arches are the four Dhyànas; and these are encircled by the four-part perimeter (*nemi*) of *samàdhis*, the four called Sùramgama, Gaganaganja, Vimala, and Simha-vijr rbhita. This part is well-ornamented with objects of worship. Because the nine divisions of scripture are intended to please and attract the sentient beings, they are represented by the fluttering banners of eight different colors and tinkling bells, called the ninefold miscellany (*prakirna*). "knowledge-mirror" is expanded as net (*hàra*), halfnet (*ardha-hàra*), mirror, flower-garland, and so on-representing the seven ancillaries of enlightenment. The eight decorated posts stand for the purity of the eight liberations. The diamond line stands for turning the wheel of the doctrine by the diamond method, which is the method of incantation (*mantra*). The five offerings (flowers, powdered incense, lamp, perfume, and food for the gods) represent the Dharmadhàtu. Besides, the palace is to be studded with as many jewels as possible.

In the case of Nàgàrjuna, there is his *Pindikrta-sà dhana*, which fortunately has been edited by Louis de La Vallee Poussin in his edition of the Pañcakrama (Gand, 1896). Verse 23 has the setting of the palace: "When one draws together the four mandalas, there is the *mandala* in a spot of diamond earth (*vajrabhùbhàga*). There one should contemplate a place arisen from the syllable BHRÙM:-

24-26. With four corners, four gates, decorated with four arches, associated with four lines, adorned with eight posts, beautified with nets and half-nets, and with *mañi-vajras* and half-moons. Studded (khacita) with *vajraratnas* (in all the joints of corners and) in the joint of the gates and gate projections. [Has a line struck for the outer circle]. With flasks, posts, and the Mahàvajra; also birds on the series of heads. Adorned with bell-banners; also with càmaras, and so on".

On this, Ratnàkarasànti has well commented in his *Pindikrta-sàdhano-pàyika-vrtti-ràtnavalt-nàma* (PTT, Vol. 62, p. 74). He has employed the classifying terminology of "hinted meaning" (*neyàrtha*) and "evident meaning" (*nitàrtha*), which turns out to be here the distinction between the conceptualized and then externally-represented *mandala* on the one hand, and the body *mandala* on the other.

A. Hinted Meaning. The spread of the rampart perimeter about the four corners amounts to four *añguli*, because it is the purity of "sameness knowledge" (samatà-jññna). "Four gates" means accompanied with gates in each direction, because they are the purity of the four gates to liberation and the four stations of mindfulness. "Four arches" means the special structures over the four gates as a lovely decoration, because they are the purity of the four Dhyànas. Likewise, "associated with four lines" means with the two Brahmà lines or with the (four) basic lines, because they are the purity of the four pure abodes. "Adorned with eight posts" means with their positions in the directions of the eastern square (*kosthaka*) of the *cakravartin*, etc. since they possess various jewels and are marked with vajras, mirrors, etc. because they are the purity of the (eight) liberations of meditation. Likewise, "beautified" means that the net, which has a lord, and the half-net, which is without a lord, are beautified with *mani-vajras* and half-moons, because they are the purity of the seven ancillaries of enlightenment. "All the joints of the corners" means joints of the four directions; likewise, the "gate projections" are the outer parts and the "joints" are the inner parts. They are "studded with vajraratnas," i.e. with *vajras* marked with *ratnas* that slightly stand out and emanate light, because they are the intrinsic nature of the five knowledges. Likewise, flasks are placed on both sides of each gate, that is, eight golden flasks; among them, the Jaya and Mañgala are in the East; the Pratihàrya and Siddhi in the South; Vijaya and Sànti in the

West; Siddha and Nirmita in the North-because they are the nature of the eight *siddhis* of *zi ba*, etc. The posts are eight, since there are two each at each gate; their adornment is as before. "Mahàvajra" stands for the eleven *vajras*, because they are the purity of the Stages. "Birds on the series of heads" means that on the summits of the arches, there are two peacocks (*màyùra*) in the East, two swans (hamsa) in the south, two *cakravàkas* in the West, two *jivamjivakas* in the North, because they are the purification of passion (*ràge*). Likewise, "bell-banners" are banners along with bells which give out peals from the tops of the banners, and are possessed of nets of banners and bells. Again, "with *càmaras* and so on" means *càmaras* (i.e. whisks made of yak tail), flower garlands. "Adorned" means adorned with those (bell-banners, etc.), which are the purity of the nine divisions of the sacred scripture. (The foregoing:) Hinted Meaning (*neyàrtha*).

B. *Evident Meaning*. Among those, "Meru" is the body. "Eight peaks" are the eight orifices. "Visva-vajra" and "visva-padma" are the two organs by division into male and female. The 'palace" is the body itself. "Four corners" are the front, back, right, and left sides. "Four gates" are the mouth, the secret place (*here* the heart), navel, and Brahmarandhra. The four arches are the two eyes and the two ears. The four lines are Rus sbal ma (*Kùrmi), Zla ba ma (*Candrikà), Lha sbyin ma (Devadattà), and Nor rgya ma. The eight posts are the two shoulders, both the arms and the legs and the two thighs. The "net" is the basic veins; the "half-net" is the subsidiary fibres, totalling 72,000. The half-moon is the *bodhicitta*, which is the part of means (*upàya*) incorporating the part of insight (*prajñà*). The *vajra* is the *vajra* of the secret place. *Ratna* is its peak. "Corner part" is the left nostril; "joint of the gate projection" is the right nostril. Their "*vajra*" is perception (*vijnana*). Jewel is the substance oozing therefrom, and which possesses it. Flask is the belly. Post is the back. Mahàvajra is the six elements. Birds are the ten winds, because they move about. Bell is the tongue, because it makes sounds. Banner is the central channel.

Càmara is the hair of head. The flower garlands included in "and so on" are the intestines. "Deer" are the eight perceptions. (The foregoing:) Evident Meaning (nìtàrtha).

Then there is a passage in Vajravarman's commentary, the "*Sundaràlamkara*", on the tantra *Sarvadurgati-parisodhana*, PTT Vol. 76, p. 133, which is worthwhile presenting to show a somewhat unorthodox way of interpreting the same parts of the palace, and in particular to introduce the obscure Tibetan term pha-khu (=pha-gu): "The four boundless states of friendliness, etc., are the four gates. The four samàdhis are the four arches. The eight liberations are the eight posts. The four noble Truths are the four sides (logs). The four Dhyànas are the jewelled *pha-khu*. Finally, the nine *samàpattis* are the nets and half-nets".

Those commentaries on the part of the palace, attributing to them the categories of Buddhist ascension, agree rather consistently on the basic parts to be so treated symbolically. In addition, the books go into further technicalities of construction, which are elaborately developed in the *Srags rim*, chapter on Preparatory Rite (*sta gon gi cho ga*), subsection "Explaining the meaning of the lines which are 'struct" (*btab pahi thig rnams kyi don bsad paho*). Besides, this subsection has valuable information for out present discussion. In particular, *mandala* paintings show two circular strips, the outer ring and the inner enclosure of the lotus. Already we have noticed in the setting of the palace that there is a diamond enclosure. *Sñags rim* (178b-3) cites *Kluhi Blo* (*Nagabuddhi), "The arch (*torañа*) has a pinnacle of diamond ; beyond that is the outer wall which has the good light of a diamond garland". With reference to the inner enclosure, *Sñags rim* (175a-2) cites the same author, "Outside the inner circle, on should draw the four lines completely equal." The following passage of *Sñaga rim* (178a-2, ff.) insists that the expression "diamond enclosure" (vajraprakara) means both the outer wall of the world and the Dharmodaya (fecund source of all the natures of the world). They are, so to say, the outer and inner boundaries of the world. Accordingly, the four equal lines according to the *Sñags rim* are really boundless, just as was set forth above from the *Sarvarahasya-nama-tantràràja*:

> The equal measure of the "Fire mountain" (S. agniparvata, T. Me ri) in all directions has the meaning of equal measure of emitting

rays, but it is not the case that the four small parts (segments) do not continue further. Hence, (he) says that one does not prepare the painting of powdered colors as its ceiling: it continues on without measure. In all the directional angles, the fire heap keeps on; within that, the diamond enclosure has the nature of the outer wall of the world (*mahàcakravàla*) which is thick and compact. Furthermore, this àcàrya [presumably] Kluhi Blo] maintains that the meaning of its contemplation goes from the wind-mandala below to the Akanistha above, so it is necessary to understand likewise the "strips" (*snam bu*) of the diamond spot. The sort of *vajra may* be either five-pronged, there-pronged, or a *visva-vajra* (crossed thunderbolt); and if painted, is to made accordingly. Our school holds that the circular line which encloses the vajra and the padma symbolizes the Dharmodaya; and if there is contemplation of the Dharmodaya, it is (done) that way.

According to that position of Tsoñ-kha-pa, although the texts frequently describe the *dharmodaya* as a triangle, one should contemplate it as an inner circle in the case of conceiving the *mandala*.

The Triangular Dharmodaya

The Dharmodaya as a triangle is apparently shown in a *mandala* in my possession only in photographic form (original presumably is Stockholm, the Hedin collection). Unfortunately, it is not sufficiently clear for further reproduction.

Here, what I take to be the Dharmodaya triangle is within the inner circle which is surrounded by four petals, suggesting the *mandala* of the heart, described later in my essay on the Inner Zodiac. Previously it was noted that in the *Caturañga-sàdhana* the officiant imagines a lotus adorned with a *visvavajra* (a crossed thunderbolt) in the triangular Dharmodaya (=*dharmadhàtu* as source of natures). Presumably that is also what Sridhara refers to in his Krsnayamàri-sadhana-nama (PTT. Vol. 85, p. 298-5), verse 18.

> (From which) rightly arises the auspicious member—
> a white triangular Dharmodaya,
> located above like the sky,
> with a visva-padma-vajra in the middle.

In the present case the "diamond thread" which surrounds the

inner circle is strung with skulls; and within the triangle, instead of the *visvavajra*-which is a stiff structure-there is what seems to be a free representation of the *svastika* in its meaning (as Buddhaguhya will be cited below) of the union of means and insight, or of the male and female, symbolized by the *vajra* and the *padma*. This becomes clear when the small, diffuse, triangular area of the photograph is viewed under a microscope. The figure within the triangle seems to consists of two scarves crossing each at their midpoints where they are tied together, which the artist has embellished in wave fashion. On the facing page is a drawing of the central area only of this particular *mandala*.

The figure within the drawing is such that it can be turned in any direction. In any case, the triangle, while drawn pointing downwards, need not be so construed because it is part of a two-dimensional palace. In the *Guhyasamàjatantra* tradition, as in Tson-kha-pa's annotation commentary on the *Pradipoddyotana* (PTT. Vol. 158, p. 13-3), there is a triangle called the "E-triangle" (after the shape of the letter "e" in an Indian alphabet) meaning the lotus of the *vidyà*, and also meaning the three liberations (the voidness, wishless, and signless).

II. Symbolism of Mandala Ritual

Mkhas grub rje's *Fundamentals of the Buddhist Tantras* contains a fund of basic data, but scattered here and there for our present purposes. Let us recall the line cited from the *sarvarahasya-nàma-tantraràja*, "Where the *mandala* is explained is the sublime mental *mandala*," on which Ratnà karasànti comments: "sublime because it is comprised by the Sambhogakaya". This indicates that the *mandala* can be understood to represent the palace of the Akanistha heaven where according to Mahayana tradition (say, the *Lañkàvatara-sùtra*), Gautama was initiated as a Complete Buddha with the body called Sambhoga-kàya. This Akanistha heaven is considered to be at the top of the world at the limit of the "pure abodes" of the "Realm of Form" (*rùpa-dhàtu*). Mkhas grub rje's work contains the tradition that this Sambhoga-kàya teaches only Bodhisattvas of the Tenth Stage. The implication is that the mandala constitutes the re-establishment of the heavenly arrangement. It amounts to saying that mythologically the advanced Bodhisattvas ascend to the Akanistha heaven to re-

ceive the instruction of the Sambhoga-kàya, and that in practice they construct a *mandala*. Mkhas grub rje's work clarifies that the *mandala* must be more constructed: it must be realized. The *mandala* is constructed in the order of steps generally employed in the Tibetan hieratic paintings. First, there is a sketch according to the rules In the Tantra, this is called the *karma-line*, which is white. Then, areas are given appropriate colors. In the Tantra, this is called the *jñàna*-line, with lines of five colors representing the five Buddhas; and Mkhas grub rje explains that five sets of threads of five colors, making a total of twenty five, are twisted together, to constitute the jnana-line. Lastly, the details are put in. In the Tantra, this is the last stage of mandala-construction, the erection of an edifice.

Besides, that author Vajravarman (op. cit., p. 133, fol. 5) says, "There are two fruitional *mandalas*, with the method of the Dharmakaya and with the method of the Sambhogakaya". He goes on to illustrate the "method of the Dharmakaya" as the five knowledges which are the nature of the five Buddhas, starting with the Dharmadhàtujñàna which is the basis of all supramundane knowledge and which has the nature of Vairocana. If one follows the terminology in the tradition of the *Mahàvariocana-tantra* which leads up to the two *mandalas* of the Japanese Shingon school, the method of the Dharmàkaya might be a *mandala* representing the Diamond Realm (*vajradhàtu*) and the method of the Sambhogakàya might be a *mandala* representing the Nature Realm (*Dharmadhàtu*). The *mandala* of the Diamond Realm is inexpressible, and that of the Nature Realm is expressible.

The Reflected-Image Mandala

The following materials are based on six verses in a Tantra of the Yoga class referred to briefly as the *Sarvadurgati-parisodhana* (Purification of all evil destiny). While there are several extensive commentaries on this Tantra preserved in Tibetan translation, I shall translate here only the one by Buddhaguhya in his work of reconstructed title, *Durgati-parisodhanàrthavyañjana-vrtti*. First the six verses (*sloka*) of the Tantra (PTT. Vol, 5, p. 84-4,5) translated from the Tibetan:

1. One should start by blessing the place with a rite of whatever be the sort, i.e. vihara, upavana, stùpa, devakula, arama, etc.

2-3 One should drew the outer mandala in that place which has been blessed, to wit, possessed of four corners, four gates, four arches; adorned with four staircases and garland, lions, bulls; adorned with silk, tassels, pendant necklaces, garland, bells, yak tails.

4. One should adorn it with the seals (mudrà) of diamond, jewel, lotus, svastika. It should possess eight lines, and be adorned with outer gate projections.

5A. One should dress it in nine parts and render the gates and gate projections into three parts.

5B. The casting of thread with diamond line is the casting of thread of the center mandala.

6. Like the wheel of the law, it has sixteen spokes along with a nave. It is possessed of a triple series, and the spokes are to be doubled.

Next I translate Buddhaguhya's commentary on these verses in the section which he calls "the concise meaning of the *mandala*" (PTT, Vol. 76, p. 22-1 to 23-1) Because of certain illegible spots in the photographic edition I also consulted the Narthang tanjur edition. I shall use superscript letters, starting with "a" to indicate the paragraphs of my annotation which follows the translation.

. . .

Now I shall teach about the reflected image of the conceptual basic *manndala*. Why so? Because this is said to be the external *mandala*. As to its being external, the method of constructing the reflected image *mandala* of powdered colors appears in the sensory domain of the five sense organs. The "*manda*" is the inner palace; and the "*la*" is the wheel possessed to spokes, and possessed of strips, gates, and corners. The meaning expressed below has the pure tones from the mouth (of my guru).

1. The vihàra and the upavana. It is said that the *vihàra* (temple) kind is made within the confines of a monastery. The *upavana* (grove) kind occurs variously on a spot of ground that in smooth.

The stùpa, devakula, àràma. The stùpa kind occurs where there are relics of the body. The devakula (chapel) is a residence for mundane gods. The arama (garden) is drawn in a place where many persons congregate.

With a rite of whatever be the sort. "Of whatever be the sort" indicates of whatever sort of place, of whatever sort of implements, and of whatever sort of incantation expert, incantation assistant, and patron. The "rite" involves the place, rite of investigating, (permission) of a visible king, or of an invisible deity, and so forth. In this case there is the sequence: (1) the spot where it will be done; and the search for a good spot; (2) begging permission to do the stipulated activities according to the rules; (3) using incantation (*mantra*), gesture (*mudrà*), and deep concentration (*samàdhi*) to bless it into the mind of enlightenment which is the nature of the five knowledges; (4) examining the self-existence and characteristic of earth; (5) contemplating according to the rite; (6) beseeching to know according to the rite, doing the ritual methodically, and not wavering in samadhi. Why so?

One should bless the place. There are four kinds of blessing: (1) blessing the place into the true nature of knowledge; (2) blessing the place of the *dharma-mandala* arisen from the *samàdhi*-mind; (3) blessing the place of conceptual names into the *dharmadhàtu*; (4) blessing the *mandala* of powdered colors as a place of material marks, into a dwelling place for the Buddha.

2-3 In that place which has been blessed. In the manner that a thousand ounces of silver are changed into gold by using gold paint, it is said that one blesses the defilement into purity by using the paint of *samàdhi*-knowledge.

One should draw the outer mandala. Cognition manifests. One must visualize the *samàdhi-mandala*. The outer *mandala* is a reflected image of that, and since that is the required basis, one speaks of an "outer *mandala*"; and in order to symbolize that, there is the expression "Outer *mandala*".

Possessed of four corners and four gates. It exhibits the four corners as symbols of having the four knowledges; and exhibits the four gates as symbols of having the four kinds of marvellous action

(*phrin las*).

Possessed of four arches; adorned with four staircases and garland. The "arches," the terrace steps of the mandala-stand, are made of terrace steps in the gateways. The "staircases" are made of small stairs from the arches. The "garland" consists of the staircases and arches, and is beautified by eight intervals (or segments) which appear along with the "staircases" consisting of the four boundles states, and with the garland. Besides, it is ornamented by possession of the "arches" consisting of the four boundless states, with the "garland" consisting of infinite compassion; and it also exhibits the eight liberations.

Adorned with lions and bulls. There are "lions" since the one with great compassion of means is not frightened of *samsàra*. There are "bulls" in the sense of infinite marks of right powers.

Adorned with silk, tassels, pendant necklaces, garland, bells, and yak tails, They are on the left and right of the gates. "Silk," or *pañcaràga* (five-colored), has the meaning of five kinds of knowledge. "Tassels," or *triràga* (three-colored), are the pure nature of body, speech, and mind. "Pendant necklace" is a hanging necklace of pearls, standing for the Bodhisattva's joy. "Garland" is a pearl garland surrounding the circular necklace; this means the set of requirements for samadhi. "Bells" are combined with the necklaces; because they are the purity of speech, they cause the teaching of Dharma to the living beings; and made of pearl, they circle the border of the *mandala*. "Yak tails," Himalayan, extend out; free from fault, they stand for no shifting in the mind of enlightenment.

4. One should adorn it with the seals (mudrà) of diamond, jewel, lotus, and svastika. The "diamond" means a round fence of diamond, i.e. an unconstructed fence like diamond consisting of wisdom-knowledge (*vidyà-jñàna*). With a garland of "jewels" there is the inner circle of the palace; it arises through all sorts of other merits. "Lotus" is the special thing with the various seats for goddesses; it means the aim of living beings with the great compassion of skill in the means while being unattached. The "*svastika*" is an angular cross of vajras, like the moon. It is a symbol of the union of means (*upàya*) and insight (*prajñà*) "Adorn it" means ornamentation of beautify the reflected image, and ornamentation to clarify the apperception of

inner symbols.

It should possess eight lines and be adorned with outer gate *projections*. The "lines," i.e. threads, mean contemplation in the manner of the mind of enlightenment. Having "eight" means it is decorated with four directional threads and four inner threads, making eight. Possessing the eight kinds means that the person with the eight good-luck symbols on his body, has the symbols of completion. "Outer gate projections" are the gate-bends (*sgo khug pa*), standing for the means of entering by samadhi comprehension. "Adorned" with those kinds, means three levels (*sum rim*) in the gates, exhibited by twelve gates. This means that in order to turn the sentient beings of the three realms away from the twelve members of dependent origination, there is the Buddha in the method of the twelve acts. Adorning the strips (*snam bu*) with a quadruple series (*bzi rim*) is a symbol of purifying the four kinds of brithplace by means of the four knowledges. That is the meaning of adorning it.

5A. *One should dress it in nine parts and render the gates and gate projections in three parts.* This means that because one purifies with compassion the three realms and the nine stages, one explains the single face of the *mandala* as having nine (parts). "One should render the gates and gate projections" means that one should render the gates and gate projections by the union of calming (the mind) and discerning (the truth); and because that perfects body, speech, and mind, one explains that there are three parts.

That finishes the teaching of Indra differentiation. Now to teach the meaning of the inner. Why so?

5B. *The casting of thread with diamond line is the casting of thread of the center mandala.* "Diamond" is taken as the family (rigs), because it is blessed into mind of enlightenment. The "line" is taken as the thread which is the means of showing this and that. The "center" is taken as a round palace which is the symbol standing for the *dharmadhàtu*. The "thread" is the diamond thread of wisdom (*vidyà*) and is to be taken as the great bliss (*mahàsukha*) of the mind of enlightenment. From that "thread" with the magical performance (*pràtiharya*) of blessing, emanate the rays of knowledge (*jñàna*) which exhort the illustrious hearts of the noble ones and bless by performing the aim of sentient beings. Casting the "son thread", i.e. the thread that is blessed and is emanating the light of knowledge, means casting the sky thread (*gnam thig*) and the earth thread, (*sa thig*). By so casting the pure brahma thread, it is blessed into purity or brahma.

6. *Like the wheel of the law.* Here "wheel" means that when it has a nave and spokes there is capability as a wheel. Like that example, when one has a Teacher, retinue, place, etc. because he teaches the law, there is the wheel (set into motion). The one with a wheel is like an offering. Because right knowledge cuts off the defilement kind of suffering, it is said to be the wheel of the law; it is the understanding that perceives the meaning after cutting down the nets of intellect. "Net" is a term that takes as one the sixteen constructed with having spokes, and is a symbol showing that. The *dharmadhàtu* is primordially pure (*ye nas rnam par dag pa*); the nave is a symbol showing that. The spokes are a symbol of the perfection of compassion with skill in the means; and *dharma* is the relm exhibited at the nave. The wheel is exhibited as marvellous action (*phrin las*), and the spokes are exhibited as the nature of compassion. The "net" as a symbol of showing, is taken as the reflected image which shows the world. In order to take it that way, the garland of jewels which shows knowledge surrounds the circle; and through the arising of desire there is the Sambhogakàya. One posits the example of the horse-*mandala*. What is the reason for that?

It has sixteen spokes along with a nave. The "nave", which is the circular palace of the center, is the Dharmakàya. "Along with" means that the garland of jewels surrounds the circle and through the arising of desire there is the Sambhogakàya. The "*spokes*", i.e. the wheel, exhibit the nature of the sixteen sattvas who are perfection of compassion, and are the Nirmànakàya. Why so?

It is pos sessed of a triple series. The "series" is exhibited as three entrances within from without, and three exits from within. The exits from within are exhibited as the nave, the garland of jewels, and the spokes. Among them, the nave represents the symbol of All-Kenning (*kum rig*) Vairocana, the Dharmakàya, "Series" is a term for arising of the special (*àvenika*). The garland of jewels represents the Buddhas of the four families as well as the Mother of the family, i.e. the Sambhogakàya in great bliss. The spokes of the triple series

are the Nirmànakaya, i.e. they represent the Nirmanakaya as the nature of the supermundane retinue of sixteen *sattvas*, etc. After the diamond fence, the created circle (*nirmitacakra*) should be understood as mundane and supramundane. The triple series of entrances from without represent the three levels (*sum rim*) in the gate. There is the term "entrance from without" because one arouses the mind in the Great Vehicle in the series of performing the aim of living being by way of the body and speech of the Tathàgata; and by installing the living beings that way among the Bodhisattvas. Now to teach the aim of the wheel:

The spokes are to be doubled. This means that the spokes are doubled at the nave of the wheel, but the pairing does not include the garland of jewels of the center. Moreover, it is because the garland of jewels and the aforementioned doubling take rise from the nave, that the spokes are to be doubled. It is said that there is doubling for the sake of performing the aim of living beings by way of the means and insight.

The concise meaning of the *mandala* is finished.

...

Subsequently (p. 27-1) Buddhaguhya has an explanation of *mandala* ornaments: "(The text) mentions "canopy" because this is the *guru* of the three realms; "banner" because victorious over the Maras; "adornment" (*vibhùsana*)-marvellous action of compassion; "umbrella"-mind of enlightenment; "yak-tail (whisk)"-marvellous action; "tassels"-compassion; "food"—benefit and morality of body; sixteen golden flasks which show the seal (*mudrà*) of the *dharmadhàtu*; five flasks that are filled with the water of the five families—the knowledges of the five families; "lamp"- insight; "strews food offering" (*bali*)-compassion; "food and drink"—food for the gods, diverse foods having the hundred flavors, offering water having the eight aspects, and so on."

...

Here are my comments on the above:

a. Buddhaguhya here defines the word *mandala* in terms of the contained, *manda*, and the container or holder, la. For more information, see *Mkhas grub rje's*, especially pp. 270-71. Guiseppe Tucci, *The Theory and Practice of the Mandala* is recommended for a general treatment and mainly for the theory of "residents" of the *mandala* (in contrast to the *mandala* of "residence"). Two French schorls have studied the *mandala* as portrayed in the *Mañjusrimulakalpa*; first Marcelle Lalou, *Iconographie des etoffes peintes* (1930), and more recently, Ariane Macdonald, *Le Mandala du Mañjusrìmulakalpa* (1962). For individual *madalas*, the most remarkable contribution is now *A new Tibeto-Mongol Pantheon*, Parts 12-15, published by Prof. Dr. Raghu Vira and Prof. Dr. Lokesh Chandra (International Academy of Indian Culture, 1967), the individual parts containing an enormous number of *mandala* representations with deity lists.

b. The different parts of the rite are written up more extensively in *Mkhas grub rje's*, pp. 279, ff.

c. When the knowledges are given as four, there is the correspondence system of the Yoga Tantra (cf. *Mkhas grub rje's*, pp. 232-33); and so the knowledges are the Mirror-like, Equality, Discriminative, and Procedure of Duty, with respective Bodhisattva activity of Mind of Enlightenment, Perfecting of Giving, Perfection of Insight, and Perfection of Striving.

d. The four boundless states were already set forth in the section on parts of the palace. The four means of conversion are (1) Giving, equal to the Perfection of Giving, (2) Fine, pleasant speech, (3) Acts in accordance, (4) Oneself serving as an example. The "eight liberations" were stated earlier to represent the eight posts; for the ancient Buddhist theory of the eight, see, for example, Paravahera Vajirañàña Mahàthera, *Buddhist Meditation in Theory and Practice*, pp. 484-86; and the annotated version in Etienne Lamotte, *Le traite de la grande vertue de sagesse*, Tome III (1970), pp. 1291-99.

e. When five knowledge are mentioned, then the

Dharmadhàtu-knowledge is added to the other four. The set of requirements (T. *tshogs*) is variously stated in the books, but they more or less amount to the set stated by Asagña (cf. A. Wayman, *Analysis of the Sràvakabhùmi*, p. 60): personal success, success of others, virtuous craving for the doctrine, going forth (to the religious life), restraint of morality, restraint of senses, knowing the amount in food, practice of staying awake in the former and latter parts of night, conduct with awareness, seclusion, elimination of hindrances, and right dwelling in *samàdhi*.

f. For the eight good-luck symbols, see the next section of this chapter. The twelve members of dependent origination are in English translation: (1) nescience, (2) motivations, (3) perception, (4) name-and-form, (5) six sense bases, (6) sense contact, (7) feelings, (8) craving, (9) indulgence, (10) gestation, (11) birth, (12) old age and death. The twelve acts of the Buddha are *(Mkhas grub rje's*, p. 25): (1) the descent from Tus ita, (2) entrance into the womb, (3) rebirth, (4) skill in worldly arts, (5) enjoyment of the harem women, (6) departure from home, (7) arduous discipline, (8) passage to the terrace of enlightenment, (9) defeat of the Màra host, (10) complete enlightenment, (11) (turningà the wheel of the law, (12) departure into Nirvàna. The strips (*pata*) are shown surrounding the inner palace square in the drawing of the Dharmodaya. For the four kinds of brithplace, see my essay, "Buddhist Genesis and the Tantric Tradition" (note 1); but how the four knowledges can purify them certainly needs further explanation.

g. The term "nine stages" is somewhat obscure (the same expression occurs in the Narthang edition of this text.). However, as it is coupled with the "three realms" the meaning should be the nine *samàpatti*-s (equilibrium attainments), for which see *Buddhist Meditation in Theory and Practice*, pp. 454-68. The nine *samapàtti*-s are the

four *dhyàna* stages of the realm of form (*rùpa-dhàtu*), the four stages of the formless (*arùpya*-s), and the stage called "cessation of ideas and feelings" (*in Pàli: sañña-vedita-nirodha*). Union of calming and discerning is in Sanskrit, *samatha-vipasyana-yuganaddha*.

h. The use of the word "Indra" here requires explanation. Vajravarman's commentary on the same *Sarvadurgatiparisodhana* (PTT. Vol. 76, p. 121-3),mentins that there are two kinds of Indra, the one of the hundred offerings (*satakratu*) and the one of a thousand eyes. Here the one of the hundred offerings is in point, because Buddhaguhya in his commentary (p. 33-3) says that Indra is the "*yon bdag*" (Sanskrit, *yajamana*), i.e. patron of the sacrifice. However, the term Mahendra (belonging to Great Indra) is used in the Buddhist Tantras to mean "earth". So far there has been a differentiation of the sanctified spot of earth, so this must be the main use here of the word "Indra".

i. Blessing (*adhisthana*) is one of the four kinds of pràtihàrya according to *Mkhas Grub rje's*, p. 26 (note), the other three being Initiation, Marvelous Action, and Deep Concentration. For the knowledge thread and *brahmà*-lines, see *Mkhas grub rje*'s pp. 284-87. While Mkhas-grub-rje does not use the terminology "sky thread" and "earth thread", his explanation is immediately applicable. The meaning of course is that the knowledge thread is really in the sky; and so the thread on earth must be imaginatively lifted to the sky and imbued with the knowledge which is there, then brought down to earth as the "knowledge line", which accordingly is a "son thread," blessed with knowledge.

j. Concerning the wheel of the law, in non-tantric Buddhism one may take Vasubandhu's Àrya-*Aksayamatinirdesa-tika* (Derge Tanjur, Toh. 3994, 6a-4, ff.): "In the manner of a wheel' means there is a wheel by reason of a nave, spokes, and rim; so also from among the Tathàgata's

Eightfold Noble Path, right speech, right bodily action, and right livelihood are understood as the aggregate of morality, like the nave. The four, right understanding, right conception, right mindfulness, and right effort are understood as the aggregate of insight, like the spokes. Right *samdhi* (i.e. the aggregate of *samàdhi*) is the pacification of all prapanca (expansion of sense attachment), hence like the rim." Notice that Buddhaguhya's number sixteen in a multiple of four, and can be taken as one in the sense of a net. But when Buddnaguhya explains the spokes as the nature of compassion, it does not agree with Vasubandhu's understanding of them as the aggregate of insight. A further divergence is when Buddhaguhya takes the nave to stand for the *dharma* realm, while Vasubandhu puts here the aggregate of morality, and evidently counts the entire wheel as representing the *dharma*. And when Buddhaguhya takes the circle (hence the rim) as the knowledge garland, the disagreement is complete. That still does not clarify the "horse-*mandala*" (same reading in the Narthang Tanjur). But the previous use of the word "Indra" suggests that "horse" refers metaphorically to the "horse sacrifice" (*asva-mendha*), since in this sacrifice as portrayed at the opening of the *Brhadaranyaka Upanisad*, the horse parts sum up the world, and the *mandala* is also the world.

k. The sixteen *sattvas* are certainly the set of sixteen Bodhisattvas which Buddhaguhya lists in his commentary, p. 24-2,3 and where he calls them the "Bodhisattvas of the Bhadrakalpa (fortunate eon)". His list is not quite the same as in any of the *mandalas* of the *Nispannayogavali*, but the closest lists are in the *Mañjuvajramanddala* and *Durgatipar-isodhanamandala*, wherein the Sanskrit names are established. Here is Buddhaguhya's listing together with directional meaning:

East (who do not swerve from the true nature of mind):

Maitreya, Mañjusri, Gandhahasti, Jñànaketu.

South (who have purity of view and practice): Bhadrapàla, Amoghadarsi, Akasagarbha, Àksayamati.

West (who have a host of merits):

PratibhànakUta, Mahàsthàmapràpta, Sarvàpayañjaha, Sarvasokatamonirghàtamati.

North (who have eliminated the two obscurations—of defilement and knowable):

Jaliniprabha, Candraprabha, Amrtaprabha, Samanta-bhadra.

The most notable omission in that of Avalokitesvara, but he might be present with the name "Amoghadarsi" (whose vision does not fail), especially since the *Dharmadhàtu-Vàgisvara-mandala* of the *Nispanna-yogàvali* in its list of sixteen Bodhisattvas includes Avalokitesvara and omits the name Amoghadarsi. Some years ago, when I was reading the list in the *Dharmadhàtu-mandala*, the Mongolian lama Dilowa Gegen Hutukhtu told me that those sixteen belong to the Tenth Stage (and so according to *Mkhas grub rje*'s are in the retinue of the Sambhogakàya). This then is what Buddhaguhya means in his next paragraph by "supramundane retinue".

1. The three exits from within are: (1) the nave—Vairocana as Dharmakaya; (2) the garland of jewels, which is the rim—the Buddhas in Sabhogakàya form; (3) the sixteen spokes—the *sattvas* as Nirmànakaya. The word "avenika" may refer to the special group of eighteen attributes peculiar to a Buddha, called the unshared natures (*àvenika-dharma*); the most elaborate exposition of the eighteen in now in Lamotte (*op. cit.*), Chap. XLI (pp. 1625-1703). The three entrances from without are the special kind of body, speech, and mind. The "diamond fence" was previously stated to be the round, unconstructed fence consisting of wisdom-knowledge. Earlier in Tson-kha-pa's passage it is called the "fire mountain" and the outer wall of the world. In fact, it is the hallowed circle, blessed into diamond, and the demonic elements are all outside: they cannot cross the "fire mountain".

The Mt. Meru Mandala

Previously Ratnàkarasànti's exposition of the body-*mandala* mentioned that Meru represents the body. Then Buddhaguhya's description of the *mandala*-rite spoke of a person having the eight

good-luck symbols on his body. The meaning of these remarks relates to the temple banner of Mt. Meru, but we must start with the *mandala* of Mt. Meru, here reproduced, Meru is in the center of the four continent system of the realm of desire (*kàmadhàtu*).

In a small Tibetan text I noticed a description which goes with this *mandala* and therefore also helps explain the temple banner (below). In my translation of the passage I shall restore in part the well-attested Sanskrit names along with numbers that agree with those on the Mt. Meru *Mandala*.

(The *Mandala*:) OM VAJRABHUMI ÀH HÙM ("Om. The diamond spot of earth. Àh Hùm"). (There appears) the golden spot of earth which belongs to Great Indra (*mahendra*). OM VAJRAREKHE ÀH HÙM ("Om. The diamond sketch. Àh Hum"). (There appear):-

1. Su-Meru, the King of Mountains, in the center, surrounded on the outside by the Cakravàla of iron mountains;
2. Pùrvavideha (Videha of the East),
3. Jambudvipa in the South,
4. Aparagodàniya (Godàniya of the West),
5. Uttarakuru (Kuru of the North),
6. Deha,
7. Videha,
8. Càmara
9. Aparacamara (the Other Camara),
10. athà,
11. Uttaramantrina,
12. Kurava
13. Kaurava,
14. the Mountain of Gems,
15. the Wish-granting Tree,
16. the Cow of Plenty,
17. the Harvest Without Ploughing,
18. the jewel of the wheel,
19. the jewel of the gem,
20. the jewel of the woman,
21. the jewel of the minister,
22. the jewel of the elephant,
23. the jewel of the excellent horse,

24. the jewel of the general,
25. the flask of great treasure,
26. the play lady,
27. the garland lady,
28. the song lady,
29. the dance lady,
30. the flower lady,
31. the incense lady,
32. the lamp lady,
33. the perfume lady,
34. Sun,
35. Moon,
36. the Precious Umbrella,
37. the Banner Victorious over the Quarters.

In that list the eight ladies (Nos. 26 through 33) are goddesses frequently depicted in Tibetan banners as holding the individual offering indicated by their names (play, garland, song, dance, flower, incense, lamp, perfume).

The Mt. Meru Temple Banner

All that data is immediately applicable to the Tibetan temple banner reproduced here and combines with *Mkhas grub rje*'s (p. 175). The first two evocation stages are not visible in the temple banner: (*first*) "he must imagine an earth surface made of many jewels and strewn with gold sand;" and second he has the diamond sketch or plan. The next (or third) evocation stage is visible in the banner at the bottom (*Mkhas grub rje's*): "Upon it he imagines an ocean of milk...In the middle of this, he imagines a four-sided Sumeru mountain, adorned on all four sides with rows of stairs made of gold, silver, sapphire, and amber, all over which spring up wish-granting trees decorated with a thousand fluttering victory banners." In the case of the body as Meru, Ratnakarasanti refers to the sides as "front, back, right, and left", which are respectively East, West, South, and North. One the temple banner in the manner of a retinue, the three white crescent shapes are the Eastern continent Purvavideha (middle), with two minor continents Deha and Videha. The Southern continent is represented by a blue square—the one for Jambudvìpa not visible, presumably because the meditation is

taking place in this continent (=India); the two visible squares are the lesser Càmara and Aparacàmara. There thre red circles are the Western continent Aparagodàniya along with the lesser continets Sàthà and Uttaramantrina. The three yellow truncated triangles are the Northern continent Uttarakuru and its two minor companions Kurava and Kaurava.

The temple banner shows wish-granting trees but not the Mountain of Gems, the Cow of Plenty, or the Harvest Without Plowing. Then there is the list of the seven jewels of the World Emperor (*cakravàrtin*), and it is said (*Sùtràlamkàra*, Bodhipaksa chapter) that the Bodhisattva hs seven jewels comparabel to the imprial seven. The Bodhisattva jewels are the seven limbs of enlightenment (Nos. 19-25 of the thirty-seven natures accessory to enlightenment, listed in my first chapter): mindfulness is comparable to the jewel of wheel, joy to the jewel of gem, the cathartic to the jewel of woman, *samàdhi* to the jewel of the minister (or treasure), analysis of the doctrine to the jewel of the elephant, striving to the jewel of the excellent horse, equanimity to the jewel of the general. All seven world-emperor's jewels are depicted on the temple banner on the observer's right. From top down, there are the wheel and the imperial gem (==wish-granting gem, *cintàmani*), the woman and the treasurer, the elephant, the general, and the horse. In the case of the body-*mandala*, the yogin naturally has the seven limbs of enlightenment.

In the middle along with the Sun and Moon, there are the external offerings, starting with the five offerings to the senses, on observer's left: mirror (the plain one), *damaru* drum, and auspicious (incense) flask (*bhadrakalasa*); on the right: food and conch shell (the one which is held). Beneath these five are a total of twelve offerings. Among these there stand out, on the left lamp (candles) and flower (lotus); on the right: incense (incense burner) and perfume (shell with scented water). These are the four basic offerings discussed in my offering Materials chapter, and are shared between the list in the Mt. Meru Mandala, above, and *Mkhas grub rje's* (pp. 179-183). However, the remaining four goddess offerings in the Mt. Meru Mandala, namely, play, garland, song, and dance, are not represented in the temple banner; but the remaining four in *Mkhas grub rje's* list of eight are apparently represented: oblation, feet-cooling water, mirror

(the other one with rays) for washing the divine body, food for the gods. The remaining four offerings (of the twelve) appear to be various kinds of herbs. All those offerings go with Sun, Moon, and stars in the intermediate space. In the Divinity chapter, Padmavajra mentions one meaning of the Dharmakaya as the set of planets, asterisms, etc. It is difficult to know if this meaning applies here. But in the section "Explanation of parts of the palace" it was observed that the set of five offerings represents the Dharmadhàtu.

The star groups depicted on the banner are each rough approximations to two famous constellations. The one associated with the sun in obviously meant to be the circumpolar constellation Ursa Major, called the Great bear, the Plough, Great Dipper, and by other names. It amounts to seven stars called in Indian mythology the Seven Rishis, who are the 'mind-born sons' of Brahmà. The one associated with the moon in even more deformed, but its six stars can hardly constitute any constellation other than the Pleiades, because among the group of twenty-seven or twenty-eight asterisms (*naksatra*), the ancient Indian works always had the moon starting out in the Pleiades, called in the Indian language Krttikà. The Indian Saivitic war-god Kàrttikeya owes his name and his six heads to the legend that he was fostered by the six wet-nurse stars of this constellation.

In the sky (the part of the temple banner above the Sun and Moon) (*Mkhas grub rje's*, p. 175): "Above it, he is to imagine a canopy (appearing) in an instant. On top of that, he generates the complete characteristics of an eaved palace and generates within it various seats; and he may also generate within the palace *stupas* of the varieties 'victorious' and 'radiant'." At this upper level there are the eight good-luck symbols or emblems that are on the yogin's body-*mandala*. Buddhaguhya's commentary on the *Sarvadurgatipariso dhana* (PTT. Vol. 76, p. 26-4) just prior to setting forth the eight, defines "yoga" of "yogin" by way of its Tibetan translation (*rnal 'byor*, "sticking to tranquillity"): "tranquillity" (*rnal*) is true nature (*dharmata*) and "sticking to" (*'byor*) is knowing. Then Buddhaguhya says: "Yoga displays (itself) as the eight emblems (*rtags*) on the true nature of body. The eight emblems of good luck (*asta-mangala*) are: the endless knot (*srivatsa*) which is lotus-like; the wheel (cakra) which is

frightening; the banner (*dvaja*) which is victorious; the umbrella (chattra) which is dignified; the lotus (*padma*) which is luminous; the flask (kalasa) of acute mind; the conch (*sankha*) of purity; the golden fish (*matsya*) of auspicious mind." The Mt. Meru Mandala has two entries, the Precious Umbrella (No. 36) and the Banner Victorious over the Quarters (No. 37), which appear to be the same as two of the above eight emblems, namely the umbrella and the banner. Besides, the Mandala entry "flask of great treasure" (No. 25) may very well be the emblem "flask". As to those emblems being on the yogin's body, in an early article I translated from a commentary of the Yoga Tantra a certain list of the thirty-two characteristics that included for the Buddha's hands (although usually the feet are credited with these characteristics: the "lion's seat" (*simhàsana*), "fish" (*mind*), "banner of victory" (*dvaja*), "thunderbolt" (vajra), the ""hook" (*ankusa*), the "flask" (kalasa), the Nandyàvartta, the *S*rìvatsa, the "conch shell" (*sankha*), the "lotus" (*padma*), and the Svastika.

Let us now treat the three-storied palace which rests on the cloud atop Mt. Meru.

Speaking about the eaved palace on the summit of Mt. Meru, Lessing states that it is Indra's palace called Sudar*s*ana. This continues the association with the name "Indra" since the golden spot of earth from which the evocation began is called "belonging to Great Indra". The tiny structure on the top of the palace roof is more difficult. It may very well be a stylized part of a stupa. It will be recalled that *Mkhas grub rje's* mentions two kinds of stùpas that can be generated in the palace. Like the standard stùpa, this structure—as the photograph is seen with a microscope—also has on its very top the crescent moon surmounted by the sun, in turn surmounted by a hook-like curve that should represent fire. While the usual representation of stùpa does not show lotuses in the superstructure, in fact two lotuses are mentioned in that position in the stupa description recently published in a Tibetan educational manual. These lotuses, although tiny, are visible in the tiny roof structure atop the three storied palace, which considered as a reliquary house might contain the three kinds of relics. The two lotuses shown in the roof structure should be (lowest) the "lotus which is the throne for the flask" (*bum gdan padma*) and the other one (higher) the "lotus which supports the parasol" (*gdugs' degs padma*).

Finally, the top of the temple banner is described from Buddhaguhya's *mandala* exposition previously translated. The pendant necklace is a hanging necklace of pearls, standing for the Bodhisattva's joy. The silk (scarves)—five colored—have the meaning of five kinds of knowledge.

Chapter-5

Tantric Rituals

Chapter-5

Ritual in the Buddhist Tantras somehow always revolves about the "three mysteries of the Buddha"—his Body, Speech, and Mind, and how the tantric performer correlates his own body, speech, and mind with those "mysteries" or secrets. That will be my first concern. Then I shall turn to various topics of the Anuttarayoga Tantra, a note on mundane occult attainments (*siddhi*), the "five ambrosias" of the Stage of Generation, finally the three ritual observances (*vrata*) and other matters of the Stage of Completion. The "three mysteries of the Buddha" are the life of all these discussions.

Orientation toward the "Three Mysteries"

It was already pointed out that the officiant correlates his body to the Body Mystery by means of gesture (*mudrà*), his speech to the Speech Mystery by means of incantation (*mantra*), and his mind to the Mind Mystery by means of intense concentration (*samàdhi*). I now go into these in reverse order, because *samàdhi* is the part which is shared with nontantric Buddhism and in fact is a feature of Buddhism from its outset.

According to *Mkhas grub rje's* (pp. 198-201), which should be consulted on these points, calming (the mind) (*samatha*) and discerning (the truth) (*vipasyanà*) are the backbone of both the "Pàramità-yàna" and the "Mantra-yàna". Mkhas grub rje points out that the specific techniques of developing these two essential ingredients of *samàdhi*—as one can read about them extensively in ordinary Buddhist texts—are not mentioned in the Tantras for the simple reason that the contemplation, according to the rules, of the yoga of the deity brings the complete characteristics of calming. Likewise, for discerning reality, one must have the voidness contemplation, which is an essential element in the Buddhist Tantras even though they do not treat voidness in the manner of a Màdhyamika treatise, with its refutations of the opponent and the like. This voidness contemplation in tantric

practice is illustrated in the meditation on sound (see those same pages of *Mkhas grub rje's*) where the sound contemplation is carried out to the extreme limit of silence, whereupon one reaches the voidness. This is called "freedom at the limit of the sound," a freedom abiding in the Dharmakàya. This is explained for the lower Tantras in Sri-Dipamkarabhadra's *Vàg-àsrita-dhyàna-nàma* (PTT, Vol. 79, p. 251 to p. 252), where the sound of the dhàrani-garland (*màlà*) is associated with what he calls the "stage of generation," and the sound of the void with the "stage of completion." This author, Dipamkarabhadra, has written a work well-known in the *Guhyasamàja* tradition (the Guhyasamajamandala-vidhi). He states: "There are two kinds of sound which cut off all *karma* of living beings—the sound of the void and the sound of the garland." He then says that there are six kinds of sound of the void. These are his six, with brief citation of his further explanation:

(1) That based on body and speech. This relies on the magical practice born of the body through the profound unborn true (*dharmatà*), which is void.

(2) That based on sense objects (*visaya*). This arises in the five gates of the profound true nature, while the yogin is devoid of intellectual activity (*buddhi*).

(3) That based on mind (*citta*). This is based on memory.

(4) That based on the natural disposition of a knowable entity. Here the yogin is entirely devoid of views, and true nature appears as an illusion (*màya*).

(5) That based on time, There are three cases: (a) the time of cognition, when cognition is cut off while sound dissolves within (one). (b) the time of comprehension, when there is realization of non-self (*anàtman*), (c) the time of the "year's recitation," when there is the harvest of true-nature.

(6) That based on personal transformation. This is voidness of basis (*hetu*). In the case based on (a spot of) body, there is gradual decrease (of phenomenal manifestation); and in the case based on mind, there is transcending of *samsàra*.

Table -1

Meditative Objects for Calming (The Mind)

I. By looking inward		*II. By Dwelling on what is seen outside*	
A. Dwelling on the body	B. Dwelling on what is based on the body	A. Outstanding	B. Oridinary
1. As the aspect of a god 2. As the unpleasant thing of skeleton, etc. 3. With outstading signs like *khajvanga*	1. On the breath 2. On the subtle sings (*sùk sma-nimitta*) 3. On the drop (*bindu*) 4. On the member rays 5. On rapture (*priti*) and pleasure (*sukha*)	1. Dwelling on the the body 2. Dwelling on seech	(not listed)

Besides, the Tantras usually have different meditative objects from the non-tantric Buddhist ones. Tson-kha-pa's *Lam rim chen mo (samatha section)* cites the author Bodhibhadra (his *Samàdhi-sambhàra-parivartanàma*) for a classification of meditative objects that emphasizes tantric examples. Following is a tabulation of this author's material.

Passing to the second topic, it is of course the officiant's use of mantra, or a string of these in the form of *dhàrani*, to correlate his speech to the Speech Mystery. *Mkhas grub rje's* section on "The four members of muttering" (pp. 186, ff.) already has so much authoritative material on this subject that I can do little more than refer the reader to his treatment. However, the little that I can add is to continue Dipamkarabhadra's exposition. He states that there are five kinds of sound-garland, which I here give with abbreviated notice of his individual explanations.

(1) Meditation of dwelling in the sound held in accordance with the "stage of generation." Here the aim is, after much recitation, to have the sound-garland eventually sound itself, whereupon the sound is issuing in voidness, and is a reflected image of the Buddha's realm.

(2) Meditation on dwelling in the sound of the garland of letters. The officiant imagines a garland of vowel letters at the root of his nostrils between the eyes; eventually it should become "bright" and be associated with ecstasy.

(3) Meditation of dwelling in the garland sound of the body-speech-circle causing a state of consciousness. The word "body" means the bodies of deities who are the "circle" and "speech" is their speech. Whirling this garland, one becomes liberated from the garland of egoistic views, and consciousness dwell in the realm of profound true nature.

(4) Meditation of dwelling in the garland-sound of intrinsically purenatures (dharma). This is a method of liberation from false appearances, cutting off of discursive thought, transcending the conventions of singleness and multiplicity, so that one arrives at the realm of the Buddha.

(5) Meditation of dwelling in the sound which produces the path which is the true-nature of the stage of completion. This is for the disciple of faith who has already become a "solitary hero" of the stage of generation and having donned the armor of the gods is now a beginner of the stage of completion. He has gained a superior capacity to pursue the aims of others. Seated on a pleasant seat, he imagines on his tongue a HÙM from which issue a myriad rays of blue diamond, the ends of which are encircled by a *dhàrani*-garland of his tutelary deity which is revolving to the right. Outside of that is another garland composed of vowels, revolving to the left; and outside of the latter is another garland, composed of consonants, revolving to the right. The mind dwells on the set of three garlands; so dwelling the yogin destroys the faults of body, speech, and mind. When those three kinds of faults are destroyed, then dwelling on the first garland, he reaches the Nirmànakàya of Vajràvidàrana; by the second one, he reaches the Sambhogakàya; and by the third, the Dharmakaya. By dwelling on the rays of the HÙM he reaches the body of Vajravidàrana inseparable from the three bodies. As to how he dwells on them-he dwells on the first garland in the manner of a dream; dwells on the second one imagining it to be like water; dwells on the third one as though it were sky. Finally, he dwells on the rays of HÙM as the profound realm of the Buddha.

Dipamkarabhadra's exposition is a sample of the rich material on this subject in the Buddhist Tantra, here part of the theory of becoming a Buddha through the Kriya Tantra deity Vajravidàrana, who is Vajrapàni.

The third correlation is of course by way of *mudrà*, which means a "seal". I refer to the author Buddhaguhya, commentary on *Durgati-parisodhana* (pp. 32-5), where he states that there are three kinds of *mudra*: (1) the *mudrà* which is not transcended. It is

not transcended by reflection on true nature (*dharmatà*). (2) the illustration mudra. The illustration with *mudrà* is, e.g. of five colors. (3) the hand-gesture *mudrà*. It is a gesture of empowering with the fingers of the hand. Furthermore, a mudra is said to be "illustrious" because it pleases and because it is non-dual. That is Buddhaguhya's brief but masterful explanation. There is learned information belonging to the Tibetan tradition in *Mkhas grub rje's* (especially pp. 228-49). One can find much material on *mudrà* following the Japanese tradition in E. Dale Saunders, Mudrà; in this case, it is practically all on the third kind of *mudrà*, the hand gesture. Concerning the second kind of *mudrà* mentioned by Buddhaguhya, this appears to be exemplified later in this essay as the "*six mudras*" which in fact are the six ornaments of the Buddhist tantric deities; that is to say, these ornaments illustrate or stand for the six perfections. His first kind of *mudrà* appears to be, for example, those also mentioned in this essay as the three Inner Seals and three Outer Seals, because these seals do not illustrate somethings else, but are themselves the true-nature experiences aimed at, hence are not transcended; likewise the final topic of four mudras falls in this category. In any case, the correlation of mudra is with the Body Mystery.

Four Kinds of Yoga

Tson-kha-pa frequently cites Abhayakaragupta's great commentary called the Àmmàya-manjari (*Man sne*) and in the *Snags rim chen mo* (402a-b) he refers to this work for describing three kinds of yoga, namely the yoga of eating, yoga of washing, yoga of lying down; and then adds a fourth one called yoga of getting up. I now translate all four descriptions:

> *Yoga of eating.* At the time of taking food, including drink and the like, one should be mindful of oneself as the deity; and having empowered the food to be like ambrosia (*amrta*), should enjoy it by thinking that it is a divine offering.
>
> *Yoga of washing.* It is to be done as in the phase of initiation.
>
> *Yoga of lying down.* Having convinced oneself that the nature of voidness which consists of the true from of co-natal bliss is the nature of the Clear Light, he should lie down with what consists of Insight and the Means.
>
> *Yoga of getting p.* He should get up upon being exhorted by the sound of the *damaru* drum, or by the song of the goddess.

The "Yoga of eating" is of course involved with the section on "five ambrosias" as also with the "inner offering" in the classification of offerings in the previous chapter on offering Materials. The "Yoga of washing" in evidently the sprikling rite of initiation. The "Yoga of lying down" shows that the union of Insight (*prajñà*) and Means (*upàya*) takes place within the yogin. The "Yoga of getting up" agrees with our later discussion to the effect that the yogin, or the "Means" within him, is roused, made to rise by the sound of Insight.

External Materials and Mundane Siddhis

The Stage of Generation in the Anuttarayoga Tantra has in this Tantra class the most in common with the lower Tantras, especially the Yoga tantra. One thing in common is the feature of what are called "mundane *siddhis*", although the Stage of Generation is frequently credited with the "eight great siddhis" (still mundane). The second stage in the Anuttarayoga Tantra, called Stage of Completion, is credited with the possibility of supramundane *siddhi*, or Buddhahood. Therefore, at this point we may call attention to *Mkhas grub rje's* (p. 211): "In this Tantra it is set forth that by taking recourse to external materials such as the sword (*khadga*), one accomplishes the (*siddhi*) *khadga-vidyadhara*, and so forth." This is simply a repetitions of the remark in *Snags rim chen mo*, folio 92b-4, at which place there is no further information. Buddhaguhya slightly expands the list in his commentary on the *Durgatiparisodhana* (PTT, Vol, 76, p. 40-3), calling them "tokens of siddhi" (*dnos grub kyi rtags*), and mentioning the sword (*ral gri*), trident (rtse gsum), wheel (cakra), and adding "etc." (la sogs pa). With this slightly longer list to indicate typical members of the series, one can get further with the passage in the *Àryàsiddhaikavirasàdhanam* (*Sàdhanamàlà*, No. 71, Vol. I, p. 143-44): "Then at the time of the moon or of the sun, he takes in his hand a sword (*khadga*) made of natural iron; and gazing at the moon he

recites (the mantra) until such time as he is liberated and becomes a *vidyàdhara* of the sword. In like fashion, having applied the domineering substances of eye ointment, foot ointment, mid-forehead ointment—the thunderbolt (vajra), wheel (cakra), trident (*trisùla*), arrow (sara), mallet (mudgara), noose (pàsà), hook (añkusa), etc. are accomplished." Furthermore, *Mkhas grub rje's* (p. 216, note) states: "Contemplating the deity and performing rosary muttering, while taking recourse to such substances as malachite (lig-bu-mig) and lamp-black (or antimony) (srod-añjana), one attains whatever he desires."

Merit is also counted as a success (siddhi) according to what we read in Jñànavajra's *Puñyavardhani-srijñànamala-nàma* (PTT. Vol. 79, p. 251-4): ....

> Having ersonally invited the goods of the Mandala, one confesses to them any sinful, unvirtuous deeds. Then, he implores them for the desired object. is accomplished, he should make a hudg banquet for others. Then, on a day of thunder he should convey to a large river the materials of the burnt offering and so on. On the East side of the town he should make various roarings of the conchshell, set up parasols and victory banners. On the South isde he should sound various drums and set up streamers. On the West side he should ride on a horse or elephant, sounding the damaru drum along with the sounds of musical instruments and the gong. On the North side, he should sound the bells and cymbals and hang various silks. Then he should confess whatever accumulation (of goods) he has 0amassed. Having done that ritual three or seven times, that yogin will undoubtedly attain to all facets of merit like the burning of a dry tree.

The Five Ambrosias

One of the most striking identifications of the five Buddhas is with the five kinds of ambrosia (*amrta*) in a context where they are explained as blood, semen, human flesh, urine, and excrement. This context is the conclusion of yoga in the Stage of Generation (*utpatti-krama*) in the Anuttara-yoga-tantra, preliminary to the Stage of Completion (*sampannakrama*). Tson-kha-pa (A.D. 1357-

1419), founder of the Gelugpa sect in Tibet, sets forth this topic in his reform of the Tantras, called *Sñags rim chen mo*, with the views of numerous authorities. Now, I wish to signal some of the essential ideas.

Because the preceding main part of the *yoga* has wearied body and mind, there is this rite of enjoying the ambrosia, envigorating the body. The *yogin* imagines at the top of his head a lunar disk marked with an *Om*. From this *Om* ambrosia trickles down moistening the finest particles all the way to his feet. But that is the end result of an evocation process, which is variously described, and presumably connected with the celebrated Hindu account of the churning of the ocean to extract the *amrta*, over which the gods (*deva*) and demigods (*asura*) fought.

In these texts cited by Tson-kha-pa one starts with three vessels of authorized kind, skull bowl, and so on,—one in front containing liquid offering materials (Skt.=*bali*), such as milk, and two more on the right and left sides containing solid offering materials, such as meat and fish. However, Tson-kha-pa says that, if these materials are not available, one can use just water. Presumably the *yogin* is sitting with crossed legs. He "generates" the offering materials in three steps or evocations, stacking up a wind, on that a fire, and on the latter a skull bowl, the latter itself resting on a trivet of skuli bowls. In that skull bowl, level with his own head (or is it his own head?), he generates from ten germ syllables, starting with *Hùm*, the five ambrosias and the five kinds of flesh. Here there is the flesh of cow in the east, of dog in the south, of elephant in the west, of horse in the north, and of man in the middle. In the intermediate directions and center there are the five ambrosias, and Tson-kha-pa quotes from the *Mahàmudràtilaka:*

> Ratnasambnava is blood, Amitàbha is semen;
> Amoghasiddhi is human flesh, Aksobhya is urine;
> Vairocara is excrement. There are the five best ambrosias.

The *yogin* stacks the three germ syllables, *Om,*, *Àh*, *Hùm*, in that order, apparently at the level of the crown of the head, level of the eyebrows, and level of the little tongue uvula. These syllables irradiate, and attract the ambrosia of the Buddhas and

Bodhisattvas of the ten directions, as well as the ambrosia in the oceans.

The upward evocation can be interpreted in terms of "centers" of the body by reference to the Table of the preceding section. There the wind disk is in the navel and the fire disk in the throat. The third evocation, that of the skull bowl, would thus correspond to one's own head. This upward "generation" naturally reminds one of Visnu's Three Steps. In fact, in the Hindu legend of the churning of the ocean of milk, Visnu himself is seated on the mountain Mandàra, which constitutes the churning stick. This scene is beautifully depicted in Plate 5, M. S. Randhawa's *Basohli Painting* (Government of India, 1959). Among the objects which arose from the churning process were the divine cow Surabhi, the seven-headed steed, and the white elephant Airavata. These three may account for three kinds of flesh generated in the skull bowl. Flesh of man in the middle may derive from Visnu's central position. Alone flesh of dog is not accounted for in the Hindu legend. Hence this remarkable yogic evocation described in the Buddhist Tantras seems intimately related to certain legends about Visnu.

In evaluating this curious description of the five ambrosias, which in this literature are said to purify the offering materials, it is well to observe that Tson-kha-pa in the bodhisattva section of his Steps of the Path to Enlightenment, the *Lam rim chen mo*, speaks of the impropriety of certain gifts. For example, the Bodhisattva must not give food and drink polluted with excrement and urine, spittle, vomit, pus and blood; or give forbidden flesh. It is my opinion that Tson-kha-pa bothers to mention this in the light of the Tantric doctrine of the five ambrosias.

The Three Ritual Observances (*vrata)*

The word *vrata* for a ritual observance is of ancient usage in India. The standard Tibetan equivalent is *brtul zugs*, and the present materials happen to be mainly based on the Tibetan passages using this term. As the attainments are discussed in the Mother Tantra of the Anuttarayoga Tantra, they usually come in the order of the first the ornaments of the deities and next the

symbolization of the ecstatic song and dance by the magic wand (*khatvàñga*), the drum (damaru), and the skull bowl (*kapàla*).

During Tson-kha-pa's explanation of the three higher initiations (the Secret one, the Insight-knowledge, and the Fourth) in the *Snags rim chen mo*, he brings in (fol. 310b to 311a) the terminology of the three kinds of *vrata* (ritual observance).

For the first one, called "*vidyà-vrata*" (ritual observance of the vidya), he says:

> Because the prajñà herself is the concrete means for perfection of the illustrious non-oozing bliss, the "ritual observance of the goddess consort (*vidyà*)" is the understanding by the beginners and so on, "I must not omit the condensed reflection (*bsdus rtogs pa*) in any period."

The phrase "in any period" can be understood by materials in my forth coming *Yoga of the Guhyasamàjatantra* that the *vidya-vrata* is the contact with the goddesses at the junctures, i.e. morning, noon, sunset, and mid night. The "condensed reflection" is presumably the co-natal knowledge (*sahaja-jñàna*) which Tsoñ-kha-pa in that context says is explained in the phase of the third Initiation, i.e. the *prajñà-jnañà* (Insight-knowledge). This agrees with *Mkhas grub rje's* (pp. 318-19, note), that this initiation takes place in the "wombs" (*bhaga*), i.e. in the four cakras of the body belonging to the goddesses Locana, etc.

Then he explains the one called "*vajra-vrata*" (ritual observance of the diamond). This "diamond" turns out to be the inner diamond which is the one mind of enlightenment as the intrinsic nature of the five knowledges. One has ritual observance of this diamond when he practices all the rites while free from discursive thought.

The third one is called "*carya-vrata*" (ritual observance of the engagement). There are three forms: (1) The first engagement is to apply oneself to accomplishing the three inner "seals" (*mudrà*), which are (a) one's own body as a divine body; (b) the indestructible sound of the "heat"; (c) the *sanvrti* mind of enlightenment which is the basis for enjoying the great bliss (the three symbolized by the *khatvàñga*, etc.) One can also understand the three as external

"seals by taking the first one as the Father (yab), the second as the Prajñà, and the third as the *mantra* being recited. (2) The second engagement is the ritual observance of engagement together with the yogini who wears the five ornaments; by having this observance, one applies himself to generating the five kinds of knowledge, which are pure Dharmadhtu knowledge, and so forth. (3) The third engagement is the application to arousing the mind of enlightenment which has the indivisibility of void and compassion, that is to say, if one has achieved the capacity of the four divine stances, the supernormal faculties, etc.—applying them to accomplish the aim of sentient beings; and if yoginis and yoginis go outside (the fold) through worldly occupations—applying the power of all one's own inner oprnaments for their aim.

Ornaments of the Deities

There are six ornaments called *mudràs* (seals) worn by the deities and said to represent the six perfections (*pàramità*) of the Bodhisattva, according to the final verse in Durjayacandra's *Saptàksarasàdhana* (No. 250 in the *Sàdhanamàlà*).

Besides, five of the six are made to represent the five Buddhas according to *Hevajratantra* (I,vi,11) and, consistently, according to the Explanatory Tantra, the *Samputa* (PTT. Vol. 2,p. 260-3). Nàro-pàda's explanation of the ornaments in his *Vajrapada-sàra-sàmgraha-pañjika* (PTT. Vol. 54, p. 36-1,2,3,4) accordingly concerns itself with the set of five. Hence a sixth ornament (the sacred thread) is left over; and besides there are some variants in stating certain ornaments, for example, as found in Tsoñ-kha-pa's Sbas don commentary on the *Srì*-Cakrasamvara (PTT. Vol. 157, p. 90-2). I only found the actual itemization of the ornaments with correspondences to both the perfections and the Buddhas, in Kloñ-rdol bla-ma's collected works, vol. Ga (p. 74-5 in Dalama's edition, Vol. 1), for which a sixth Buddha (Mahàvajradhara) has to be allotted. Nevertheless, the fact that the various contexts in which I find the list of these ornaments do not correlate them explicitly and respectively with the six perfections; and, furthermore, that the explicitly and respectively with the six perfections; and, furthermore, that the indications already given connect them

TABLE-2
THE FIVE ORNAMNETS

Ornament Manifested	By Which Buddha	For which Knowledge
1. Head ornament (mukuta)=mani	Aksobhya of head, or cakra of head	Morror-like
2. Ear-ring (kundalam)	Amitābha	Discrominative
3. Necklace (Kanthikā)	Ratnasambhava	Equality
4. Bracelet (arms and legs) (rucakam)	Vairocana	Dharmadhātu
5. Belt (mekhalā or kāyabandhanam) or sacred ash (mahābhasman)	Amoghasiddhi	Procedure-of-duty

with the five kinds of knowledge, shows that it is more practical to set up the intended correspondences with this in mind (n.b., in the order of the *Hevajratantra* list):

According to *Sñags rim*, 302a-1, ff., when one has already entered into the *vidyà-vrata*, which is the regular contact with the divinity at the *sandhis* (dawn, etc.), he then is to enter into the *caryà-vrata*. Tsoñ-kha-pa makes a distinction as to whether it is a woman or a man that enters the *caryà-vrata*. A woman generates herself into the form of Vajravàràhi (the Diamond Sow), Nairàtmya (She who is Selfless), or the goddess of the family indicated by the thrown flower (in the flower initiation; cf. *Mkhas grub rje's* p. 315). A man generates himself into Hevajra, etc. In either case, the person must then attract, by means of the rays from the seed in his heart, the knowledge being and then make it enter, whereupon he should convince himself that from the transformation of Aksobhya, etc. the respective ornaments appear on his person. That is why the ornaments are called "*mudràs*" (seals). For each ornament a respective mantra is set forth to be cited thrice. Tsoñ-kha-pa states that those mantras are taken from the *Vajrapañjarà*, Chap. Nine. In short, the yogin and the yogini try to gain the five ornaments, "avoiding the 'sacred thread" (precept of the Sri-*Cakrasamvaratra*, Chap. 27), at least in this phase.

Now the Nàro-pdà's explanations of the five ornaments: He goes through the explanations twice, first for the 'hinted meaning' (*neyàrtha*) and next for the "evident meaning" (*nitàrtha*):

neyàrtha: One wears the *cakra so* as to bow to the guru, àcàrya, kàmadeva.

One wears the ear-rings on the ears so as to not hear any harsh words directed toward the guru, holder of the *vajra*.

The necklace for reciting with mantra; the bracelets for avoiding any killing of living beings; the belt for recourse to *mudrà*.

nitàrtha: One wears the *cakra* so as to honor and have a transit of the "drop" (*bindu*) of the *bodhicitta* (mind of enlightenment) which is called "guru, àcàrya, kàmadeva". One wears the ear-rings on the ears so as to destroy the harsh words and to preserve the words of agreement. One ties on the necklace for the purpose of cessation through reciting the mantra, since it "protects the mind" (man-tra). The bracelets to avoid any killing of living beings, where "living being" means the mind, and one should not kill it. The belt so as to take recourse to a *mudrà*, i.e. the *karma-mudrà*.

Those explanations of the ornaments turn out rather close to the correspondences of "perfections" as given by Kloñ-rdol bla-ma, because the assignment of prajñà-pàramità is consistent with the explanation of *mudrà*, especially *karma-mudrà* (the visible consort) since the word prajñà is often used for the consort in this tantric material. In the standard order of the perfections, these run: 1. Giving-necklace; 2. Morality-bracelets; 3. Forbearance-Ear-ring; 4. Striving-head ornament; 5. Meditation-Sacred thread; 6. Insight (prajñà)-belt (or sacred ash)—which happens to be the order of the six ornaments in the *Sri-Cakrasamvaratantra*, Chap. 27. Notice that this introduces the extra ornament, the "sacred thread" (*brahmasùtra*, or *yajñopavitam*), which is identified with the Buddha Mahàvajradhara who, in the Gelugpa sect founded by Tson-kha-pa, is the Àdibuddha.

The lord and the Buddhist tantric deities represented iconographically have all six ornaments. Reference to B. Bhattacharyya's The *Indian Buddhist Iconography* shows that the sacred thread can be formed of a number of materials. Sometimes it consists of a snake, sometimes of bone ornaments, and frequently the material is not specified. It is of course always indicated when the iconographical description specifies six mudràs (*sanmudrà*), because this means the five as have been discussed above plus a further one which is the "sacred thread". It is noteworthy that this one is associated with the perfection "meditation"; this is perhaps a recognition that all the principal deities of the Buddhist tantric pantheon are contacted through meditation. But this does not justify the misnomer "Dhyani Bbuddhas" (the

texts speak only of Buddhas, Tathàgatas, or Jinas.

The Khatvanga, damaru, and kapàla

Pictures of the legendary Padmasambhava (8th century magician in Tibet) have frequently appeared in the West in books on Tibet; and many persons have noticed the peculiar wand held with his left arms that is called the khatvàñga. Former travellers in Tibet have spoken about the mysterious rite called Chod, and the drum called *damaru* (large sized variety) used in that mysterious cult. (Note that the spelling damaru is standard, but when transcribed into Tibetan the word is generally written *damaru*). Tibetan iconography frequently depicts the skull-bowl (*kapàla*), full of blood, held by some fierce figure. Those three are the attributed or hand symbols of the *dàkinis*, typified by Buddhadàkinì (sans rgyas mkha' 'gro) as depicted in the Rin '*byun* collection (Lokesh Chandra, *A New Tibeto-Mongol Pantheon*, Part 9, *Rin `byun* 141). On the facing page the three attributes are made more salient:

All three are also taken together in a passage which Tson-kha-pa cites in the *Sñags rim chen mo* (311a-4), running as follows: "It is said in the *Kun spyod* (evidently the *Yoginisamcàrya*), 'The *khatvàñga* is the body of a god; the damaru is insight (*prajñà*); and 'Mantra is the drinking skull (*kapàla*).'" "In the foregoing treatment of the three ritual observances, this place in the *Sñags rim chen mo* was alluded to in exposition of the caryàvrata. In summary:

Symbol	**Inner seal**	**Outer Seal**
khatvàñga	One's own body as a divine body	Father (yab)
damaru	indestructible sound of the "heat"	Prajñà (the Insight consort)
kapàla	basis for enjoying bliss	Mantra being recited

Because the father (yab) and Prajñà as the Mother (yum) can be combined as Father-Mother (yab-yum), the *khatvàñga* and the *damaru* are frequently mentioned together, for example, *Sbas don* (p. 57-2): "...along with the khatvanga with skulls marked with a

vajra, and the beating of the damaru with the sound of HÙM...." The particular correspondence system which Tsoñ-kha-pa uses in the above part of the *Sñags rim chen mo* is consistent with his citation in the same work (426a-5) of a passage from the celebrated master of the Mother Tantra named Lui-pa, including: "The *khatvàñga* is the divine body; Prajñà is the sound of the *damaru*. The lord who has the *vajra* is day; the yogini is night. " A passage in the *Hevajratantra* seems to contradict the above, if we are to accept Snellgrove's translation (Part I: I, vi 11): Wisdom (is symbolized) by the Khatvanga and means by the *drum*. But note his own edited Sanskrit (confirmed by the Tibetan):

....prajñà khatvàñgarùpini

damarùpayarùpena...

It seems possible to translate this in a manner consistent with Lui-pa:

Prajñà is embodied for (or has the body belonging to) the khatvàñga i.e. is the *damaru*, by embodiment for the means.

My interpretation appears supported by the somewhat obscure line of the *Sri-cakrasamvaratantra* (chap. 35): "For cheating untimely death, a body is applied to the khatvàñga."

Tson-kha-pa was undoubtedly aware of the seeming discrepancy between the tradition he is following and the hevajratantra (in common with the *Samputa*), and in his *sbas don* commentary on the *Sri-cakrasamvaratantra*, p. 90-2, he treats the topic along with analysis of the expression "khatvàñga". Notice that *khatvà* means a "cot" or "couch"; so *khatvàñga* (with *añga* in the meaning of "body"): "the body on the cot". Tsoñ-kha-pa writes:

> The reality of the "prajñà body" (ses rab yan lag) is explained as the *khatvàñga* or the embrace by the body of the prajna lady. Nag-po-pa states in his Mandala-vidhi: "The prajna body is no the cot;" this means that the prajna lady is to be taken as the cot.

That is to say, if "prajñà body" is the *khatvà* body, then prajna is the *khatvà* or cot. Hence, that *Hevajratantra* line (I, vi, 11),

"Prajñà has the body belonging to the *khatvàñga,*" or "Prajna has the form of the *khaàvàñga,*" again possible to be constructed as meaning that Prajñà is the *khatvà*, the cot. While "embraced by prajna" refers to the divine body on the prajñà cot. In the *Lam rim chen mo* (Bodhisattva section), in the course of explaining the "perfection of insight" (*prajñà-pàramità*), Tsoñ-kha-pa cites a work by Nàgàrjuna: "Insight is the root of all this visible and invisible merit; hence, to accomplish both, one must hold on to Insight. It is the great science—the source of (present) nature, (future) purpose, and liberation; hence, with devotion from the outset, one must hold on to Insight, the Great Mother." This requirement to hold on to prajñà is of course the rationale for the tantric iconography that shows the Buddha is the tantric form of Mahàvajradhara embraced by Prajñà or by a goddess representing prajñà, while he holds on to her. This role of Prajñà—and she is called "Mother of Buddhas and Bodhisattvas" in the Mahàyana scriptures—will be clearer as we proceed.

Those observations are further certified by the Heàvajratantra itself (I, vi, 17), and here Snellgrove wrongly adopted a reading *prajñàkhatvango* against the evidence of "All MSS. khatvàñga." The manuscript readings requires a syntactical reevaluation; and thus correcting the passage, it can be retranslated: "The sound of the *damaru* is the recitation; *prajñà* is the contemplation of the khatvàñga. This is to be recited and to be contemplated by the engagement of the diamond-skull." Previously we observed that Prajñà is associated with the sound of the *damaru*, and is the *khatvà*. How is this possible? Comparà with K. Kunjunni Raja, *Theories of Meaning, character on* Metaphor, giving from Gautama's *Indian Nyàyasùtra*-s a list of possible metaphorical transfer of meaning, including (p. 234), "Location", "e.g. mañcàh krosanti (The cots cry). Here the term *mañca* (cot) is used to refer to 'the children on the cot'." Then giving from Patanjali's *Mahàbhàsya* the famous grammarian's relations involving transference of meaning, and as the first category, "Location", "e.g. *mañca hasanti* (The cots laugh), *girir dahyata* (The hill is burning). Here the term 'cots' stands for 'the children in the cots' and the term 'hill' stands for 'the trees on the trees on the hill.'" In the present case, we can

understand the word "cot" (*khatvà*) to have a metaphorical transfer, The *khatvà*-the stretched out canvas of a cot—is the *damaru*'s recitation; and—as a student at Columbia University Mr. Lex Hixon, suggested to me—perhaps because a drum is stretched material analogous to a cot. As to the kind of suggestion involved, see Raja (*op. cit.*, pp. 302-03) where we find that poetical suggestion (*dhvani*) is of two sorts: *avivaksita-vàcya* (an implicit expression that is not intended to be told) based on the metaphorical transfer (*laksana*); and *vivaksita-vàcya* (an implicit expression that is intended to be told) based on the literal meaning (*abhidhà*). In the present case, we obviously have as example of metaphorical usage whose message was not intended to be told, because part of the secrecy code of the Tantra. Still I am here telling, it, through the fortunate confluence of explanations from diverse sources, and also because, if it is proper for Westerners to tell many wrong things about the Buddhist Tantras, it is surely proper for someone to tell some right things that have come to his notice.

But we are far from exhausting the subject! What does the *Hevajratantra* mean by the "engagement of the diamond-skull"? We have already noticed that "diamond" in this context is the mind of enlightenment (*bodhicitta*). Hence, "diamond-skull" means skull containing the conventional mind of enlightenment. But the skull is explained as the mantra being recited. So drinking from the skull is the yogin's recitation of the mantra; and he is no longer reciting it: the recitation is done by prajñà-the cot conveying him through those three severed head on the *khatvàñga* pole.

As to the skull bowl, the *Sri-Cakrasam varatantra* (Chap. 31) says: "Who would revile the skull of the embodiment of the Dharmakàya, arisen from the three sources-conch-shell (*sañkha*), mother-of-pearl (*sukti*), or pearl (*muktà*)!" Tsoñ-kha-pa's commentary (*Sbas don*, p. 63-2,3,4) holds that the skull here refers to the ṣkull of man. The reason the body of man is the best, is that it is the distinguished basis for accomplishing the Dharmakaya liberation and the knowledge of great bliss (*mahàsukhajñàna*). Those three, conch-shell, etc. are used to construct the skull in five sections (representing the five goddesses), as attached to the head-dress.

Shedding further light on the *damaru*, Indrabhuti, in his

commentary on the *Srì-Cakrasamvaratantra,* the "*Sambarasamuccaya-nàma-vrtti*" (Toh. 1413, Derge Tanjur, Rgyud, Tsa, f. 75b-2) writes:

> The words, "Now through himself emerging," mean that the yogin emerges from the realm of the heart, through exhortation of the sound of the *damaru* drum, in the manner of deep sleep as the Dharmakàya of the clear Light, dream like the Sambhogakaya, and waking state as the Nirmànakaya.

Therefore, when, as in Lui-pa's precepts, we take *prajñà* as the sound of the *damaru*, it turns out that she, contemplating the yogin—the divine body on the couch—exhort him to rise.

The Four Mudrà-s

There is a great deal of information about this topic in *Mkhas grub rje's*, and the extensive definitions by Padmavajra cited in the notes to that work, pp. 228-29, show the situation prevalent in the three lower Tantras. Here I wish to present some further material from the Anuttarayoga Tantra that happens to be consistent with the present chapter. The *Srì-Cakrasamvaratantra* concerns itself with this topic in Chap. 36; and Tson-kha-pa's *Sbas don s* commentary (p. 71-1) presents the explanation of the four *mudra-s* in accordance with Abhayakaragupta's *Àmnàyamañjari*. Here the four mudrà-s are twice explained, that is, for the phase of the path in the Stage of Generation and in the Stage of Completion, and finally their fruit is established in terms of the four Buddha bodies.

In that explanation, the Mahàsukhakaya is expanded as the *bodhicitta* of bliss-void.

TABLE-3
THE FOUR MUDRÀS

Mudha	Stage of Generation	Stage of Completion	Fruit
Karmaudrá	Contemplation of an external prajna only in the form of	The external prajna because she confers Kamadevi (goddess of love)	Nirmanakaya pleasure if embracing.
etc.			
Dharmamudra	The HÚM and other syllables	The inner parana, the *avadhuti* contemplated in the body.	Dharmakáya (central channel)
Samayamudra	Emanating and recollecting the *mandala* circle of deities)	The materialization of diverse forms of the gods acccomplished from the seed	Máhasukhakáya
			syllables. etc.
Mahámudrá	Contemplating oneself as thebody	The *Bodhicitta* with great blissm of the principal deity	Sambhogakáya which is the fruit of
those *mudras.*			

In that explanation, the Mahásukhakáya is expanded as the *bodhicitta* of bliss-void

Chapter-6
Tantric Songs and Twilight Language

Chapter-6

In my paper published in the Louis Renou memorial volume* I began, "Certainly the Vajrayàna is not now as obscure as when Prabodh Chandra Bagchi wrote his still valuable *Studies in the Tantras* (University of Calcutta, 1939). Nevertheless, both the form, the meaning, and illustrations of the expression *samdha-bhàsà* deserve a fresh approach based on primary sources." In the first section of the paper I concluded "that the correct forms are *samdha-bhàsà*, samdhi-bhasa, or samdhya bhasa, and that they all intend bhasa in the manner of samdhi (=samdha)'." To continue:-

The Meaning of the Expression

Bagchi, in the same place (p. 27) writes, "Prof. Vidhusekhar Sàstri in the *Indian Historical Quarterly* (1928, pp. 287 ff.) has tried to determine the exact meaning of the expression *Sandhàbhàsà*. He has collected a large number of facts which justifies us in rejecting the old interpretation suggested by Mahàmahopadhyaya H.P. Sastri as 'the twilight language' (à*loàndhari bhàsà*)...The large number of texts quoted by Prof. Vidhusekhar *S*àstri has enabled him to interpret it as à*bhipràyika vacana* or *neyàrtha vacana*, i.e. 'intentional speech'....(V.S. Sàstri) 'intended to imply or suggest something different from what is expressed by the words." This interpretation is general among modern discussions of the Buddhist Tantras; but Edgerton (*Buddhist Hybrid Sanskrit Dictionary*), takes *samdh*à as "esoteric meaning" whence *samdhà-bhàsita* "expressed with esoteric meaning".

Candrakirti's definition of *snadhyà bhàsa* is extant in the Bihar manuscript of the *Pradipoddyotana* (Plate I, 2d folio) and I transcribe the passage exactly as it occurs:/*visistaruci-sattvanam dharmatattvaprakasanam*/viruddhalapayogena yat tat sandhyayabhasitam/ "Whichever one reveals a truth of nature for sentient beings having superior zeal, and by the method of ambiguous discourse (*viruddhalapa*)- that one is expressed in the manner of

samdhi". (Here I assume a scribal corruption in the form *sandhyàyabhàsitam*; it should read *sandhyàbhàsitam* but theoretically could be *sandhyàyabhàsitam*). Unfortunately definition of the negative alternative, na *sandhyàyabhàsitam* is missing from the manuscript. It is easily translated from Tibetan: "Whichever one teaches with certainty a truth for the comprehension of sentient beings having dull senses and in a very clear way-that one is not expressed in the manner of *samdhi*."

There is an extended discussion of the "six alternatives" in Tsoñ-kha-pa's commentary on the *Jñàna-vajrasamuccaya*, which is an Explanatory Tantra of the *Guhyasamàja*, as is also the *Samdhivyàkarana* referred to above. This discussion in Japanese Photo, edition is in Vol. 160, p. 164, ff. A significant remark occurs p. 165-2: "The learned men of Tibet say that the *neya* and the *nita* are based on alternatives (*koti*) of meaning (*artha*); the *samdhyà*, on alternatives of word (*sabda*); the *yathàruta* and *ma yathàruta*, on alternatives of both word and meaning". According to this remark, Edgerton's esoteric meaning" for *samdhà* is incorrect, since his rendition attributes a given meaning, which is the the province of either *neya* and *nita*. Tsoñ-kha-pa explains, p. 165-4, that the *samdhyà bhasa* is intended for candidates with keen senses and zeal for the highest *siddhi* (success) but the words for that goal are stated in ambiguous discourse. Since the chief goal is the "Clear Light" (*prabhàsvara*) and "the pair united" (*yuganaddha*), and *samdha* refers to that goal, mentioned by Candrakirti as *dharmatattva*—there is no certainty in the goal. Tsoñ-kha-pa quotes the commentary (Candrakirti's?) on *Guhyasamaja*, Chap. 1: "If even the Tathagatas do not know the goal of the *samàja*, how much less do the Bodhisattvas know it!" This indicates that the current rendition of *samdha-bhàsà* as "intentional language" is incorrect, as is also Snellgrove's translation in that Hevajratantra passage, "secret language".

Of course, the words *samdhi*, *samdhà*, and *samdhyà* can all be used for "twilight". While the word *samdhya* is especially used in this meaning, it is invalid to reject it in "*samdha-bhàsà*" arguing that *saàdhi* or *samdhà* are the forms rather than *samdhyà*. There is little

doubt from Candrakirti's and Tson-kha-pa's remarks that Mahamahopadhyaya H.P. Sàstri was right in translating the term as "twilight language". —The expression *samdha bhàsà* is rendered literally "language in the manner of twilight".

The term *samdha-bhàsà* ("twilight language") aptly refers to the ambiguity, contradiction, or paradox of the moment between darkness and light. In ancient India, these Mythology and Religion." *History of Religions* 4:2 (Winter, 1965). It is only in recent times that Hindus have ceased to respond to the dawn and dusk (morning and evening twilights). The ancient Hindu well appreciated the paradoxical nature of Ushas, goddess of Dawn, whose ever-youthful appearance heralded another day of life, bringing men that much closer to death. When evening descended a host of spirits emerged: it was the time that the Mara host appeared to the meditating Gautama under the bodhi-tree. The twilights symbolized the sensitive points in the temporal flow when spiritual victory was possible. A special vocabulary was created to refer to these critical points and called in the Buddhist Tantras "twilight language". This should have been obvious from the outset of Western research in the Tantras. But the scholars' understanding was blinded by their preference to regard the Tantras as a repulsive literature, depicting degraded cults. Hence they concluded that the *samdha-bhàsà* was a kind of literary "cover-up" for dissolute practices. Of course, if the terms are understood in the latter sense, they are indeed understandable and positively not ambiguous, os the obvious rendition "twilight language" had to be rejected by early Western investigators of the Tantras.

There was surely a time in India when every learned Buddhist monk could understand the terminology *sam-dhya...bhasitàm* found in verses Sàriputra is made to say in the *Saddharmapundarika*, Chap. III (Edgerton's *Buddhist Hybrid Sanskrit Reader*, p. 55):

> Days and nights I spent, O Lord,
> Mostly thinking just that; now, I shall
> ask the Lord whether I have failed or not.
>
> And as I so reflected, O Jinendra,
> The days and nights continually passed on.
> And noticing many other *bodhisattvas* being praised

by the Preceptor of the world,

And having heard this *buddhadharama*, Id thought "Indeed, this is expressed in the manner of twilight; at the tree of enlightenment the Jina reveals the knowledge that is inaccessible to logic, subtle, and immaculate."

Illustrations of Samdhya bhàsà

The *Samdhibhàsà-tikà* is written by Nagarjuna, presumably the same tantric who authored the Pañcakrama of the Guhyasamàja system. In the Japanese Photo, edition, it is in Vol. 56, pp. 67-69. He lists his explanations of the "twilight" expressions in seven groups or rounds. It should be of interest to compare his explanations with those in the *Hevajratantra*, accepting the work of Snellgrove in most cases.

Hevajratantra	*Samdhibhàsà-tikà* (1st round)
madhya (wine) is *madana* (intoxication)	is the ambrosia (*amrta*) of heaven, to be drunk continously
mamsa (flesh) is *bala* (strength)	is wind, is food, to be controlled.
malayaja (sandlewood) is *milana* (meeting)	the coming together of external states, sense organs, and perceptions (based thereon)—which is so tobe contemplated; also the consubstantial joy (*sahajànada*).
kheta (phelegm) is *gati* (going)	the passage of the wind; also, when one has the four yogas, he contemplates without holding it, i.e. lets it go.
sava (corpse) is *sraya* (resort)	is the *yantra* of body, having infinite light (*amitàbha*), and one should resort to that group.

asthyàbharana (bone ornament) is niramsuka (naked)	One should be convinced, "these very bones of mine are my ornaments."
preñkhana (wandering) is àgati	(coming) is inhalation; and one should stop it from its violent acts.
krplta (wood) is	the undefeated sound; also, by
damaruka (drum)	controlling the pràña and à*yàma*, one beats it (the drum) and makes it even.
dundura (emission) is *abhavya* (non-potential)	is *vikalpa* (mental emission) and should not be elsewhere.
Kalinjara (N. of a mountain)is *bhavya* (potential)	has *avikalpa* nature; also, while the wind is being inhaled there is no recitation.
Padnabhajana(lotus vessel) is *kapala* (skull)	is the four wheels (*cakra* [of the body] [one of which] is either the wheel at the head or the wheel at the navel; or it is the kakkola of the *karmamudrà*...the four wheels are the *padmabhàjana*...
trptikara (satisfying) is *bhaksya* (food)	is the meditation to be eaten by the yogins.
malatindhana (jasmine wood) is vyañjana (herbs)	that scrutiny scraping the element is to be eaten.
catuhsama (a potion of four ingredients) is *gùtha* (dung)	is Vairocana, hence is present through anointment of the body.
kasturika (musk) is *mùtra* (urine)	is *Aksobhya*, ditto.
sihlaka (frankincense) is svayambhu (blood)	is Ratnasambhava, ditto.
karpura (camphor) is *sukra* (semen)	is Amitabha, hence is present through anointment.

salija (rice product) is *mahàmamsa* (human-flesh)	is Amoghasiddhi, hence is present the same way.
kunduru (resin) is the union of the two	is the union of sense organ and perception.
vola (gum myrrh) is *vajra* (thunderbolt)	is *vijnana* (perception), or the external vajra.
kakkola (perfume) is lotus	is the secret lotus, or else the external secret prajña, by means of these, one acts in *yoga*.

That ends the first round of seven in Nagarjuna's commentary and accounts for each item in the *Hevajratantra* list except for "*din dima* (small drum) is asparasa (untouchable)," omitted in Nàgàrjuna list, or omitted in manuscript copying. In the subsequent rounds Nàgàrjuna treats the very same expressions with different comments, and dindima does appear in the third round.

Nàgàrjuna's commentary suggests that the *Hevajratantra* has given the basic list of "twilight language". These are expressions for ambiguous yoga states, while "non-twilight language" refers to states of yoga that are not ambiguous. Both these alternatives should be distinguished from the other sets, *neyàrtha, nitàrtha; yathàrùta, na-yathàruta*; and while a similarly extended discussion of the latter terms would take us afield from our main topic, some brief explanations, following Candrakirti's *Pradlpoddyotana*, are in order. In tantric usage, *neyàrtha* and *nitàrtha* are alternative explanations for a given term, usually referring to a momentous or precious element of the body. For example, in the case of the expression "great blood". The *neyàrtha* is ordeinary human blood, the *nitàrtha* is menstrual blood. The set *yathàruta* and *na-yathàruta* refer to the terms employed for given objective entities. When the term employed is standard, it is *yatharuta*. When the term is coined, apparently to enable the insiders of the cult to preserve secrecy even if the text falls into unworthy hands, it is *na-yathàruta*. In contrast, "twilight expression" does not refer to a definite given entity, and it is not a meaning (*artha*).

The Diamond Song

Immediately after the section on "twilight language" in the *Hevajratantra*, there is a tantric song in the type of language called Apabhramsa (sometimes identified with old Bengali), which is generally used for the mystic songs called Dohà. The Siddhas (tantric masters), such as Saraha and Kànha, have left a remarkable group of these songs, the collections of which are variously called *Dohà-kosa*, *Caryàgiti-kosa*, and *Caryàpadas*.

Of course, the various commentators on the *Hevajratantra* have each had to explain to some extent this tantric song, and Snellgrove, who edited and translated the *Hevajratantra* naturally used some of these materials for his version. Fortunately, the great tantric master Nàropa has reproduced the text of the song along with his explanations in his commentary on particular expressions of the *Hevajratantra* in the *Vajrapada-sàra-samgraha-pañjika*, extant in Tibetan (PTT, Vol. 54, pp. 1 to 41), where his commentary on this portion occurs, p. 32-2, ff. This is a song of the engagement (*carya*), and our foregoing section on tantric ritual shows that there are three kinds of carya, more fully "vrata" (ritual observance of the engagement), symbolized by the *khatvañga*, etc. There is a considerable amount of information on this topic, pertaining to the "Stage of Completion" (*sampanna-rama*), in my forthcoming Yoga of the *Guhyàsamajatantra*. As to the song itself, Nàropà's commentary provides as understanding of it that is hardly possible form reading Snellgrove's translation and notes. This is not to deny the value of the *Hevajra* context and Snell grove's labors; in fact, his information that the *bodhicitta* (mind of enlightenment) is here in the head-where inferentially is kollagiri—is a helpful addition, as are his notes generally. But that is also the meaning of "diamond-skull', as explained in my section on "ritual observances". One should observe that the song takes for granted the basic list of "twilight language" expressions. Notice also that the song serves as an expansion of the celebrated mantra OM MANI PADMA HÙM, Om, the gem in the lotus, Hùm. Snellgrove's text is adopted with a few modifications.

KOLLAIRETTHIA VOLA MUMMUNIRE KAKKOLA

Vola (the diamond mind of enlightenment) dwells at Kollagiri (seizing bliss); Kakkola (the lotus) at Mummuni (the navel disk).

GHAÀN KIPITTA HO VAJJAI KARUNE KIAINA ROLÀ

The diamond exhortation is uninterrupted. The diamond of all thoughts of enlightenment holds the intrinsic nature of the three worlds is melted form. The two organs congregate with friction.

TIHAM BALU KHUJJAI GHADE MAANÀ PIJJAI

Having united the vola and the kakkola, one should eat meat (=the five personality aggregates which are the nature of the five Tathàgatas, and which thereby lose self-existence, melting into the self-existence of the mind of enlightenment possessing the five knowledges, mirror-like, etc.); and having united those two, one should drink wine (i.e. ambrosia).

HALE KÀLINJARA PANIAI DUNDURUTAHIMVARJJIAI

Hail! The fortunate mind of enlightenment (Kàliñjara) should enter the antlers of the lotus. The unfortunate sense bases of eye, etc. (dunduru) should be avoided.

CAUSAMA KACCHURI SIHLA KAPPURA LÀIAI

He (the Lord) takes the fourfold potion (Vairocana), musk (Aksobhya), frankincense (Ratnasambhava), and camphor (Amitàbha) (because he is inseparable from them).

MÀLAINDHANA SÀLIJATAHIM BHARU KHÀIAI

One should especially eat vegetables (màlaindhana) (=five aggregates) along with rice (sàlija) (=the knowledge of the Tathàgata).

PREMKHANA KHETA KARANTE SUDDHA NA MUNIAI

Coming and going, one cannot comprehend the pure and the impure.

NIRAMSUA AMGHA CADÀBIAITAHIM JA SARÀBA PANI

He pays no attention to the bone ornaments on his naked body (=the diamond of the mind of enlightenment, the nature of the five knowledges). The corpse (*sàràba*), i.e. the mind of enlightenment which is selfless, is situated at the tip of the nostril of the lotus.

MALAYAJA KUNDURU BATTAI DINDIMATIHAM NA VAJJAAI

At the meeting (malayaja) of the diamond mind of enlightenment with the prajna, there is union of the two organs. One does not touch the small drum (dindima) (in any event, because it is "untouchable"—*Hevajra*'s "Dombi"; and ultimately, because everything has become unified).

Concerning the "coming and going" of that song, the *Samdhibhàsà-tikà*, as previously cited, has the explanation that it is inhalation (and exhalation). Such remarks point to the yoga practice of the "pot" (*kumbhaka*), which is treated in my subsequent section on Nine Orifices.

Chapter-7

The Nine Orifices of the Body

Chapter-7

It is a well-known feature of Buddhist canonical literature that one of the chief early disciples of the Buddha, Maudgalyàyana (Pàli: Moggallana) was credited with special magical powers (*iddhi* in Pali, *rddhi* in Sanskrit) with which he often visited various other realms of the world than ours. Such as the hells and heavens. *The Mahavastu* (Vol. I) soon takes up an account of this disciple's visits to the eight great and other realms. Thesestories do not explain how he managed to accomplish the feat. It is only much later—as far as I know—in the Buddhist Tantra literature, that one can find an explanation of how a yogin can contact the subdivision of the tree worlds, according to the traditional Buddhist classification, that is to say, the realm of desire, realm of form, and formless realm. The realms of desire is said to include the six passion deity families, as well as men, animals, hungry ghosts (*preta*), and hell beings. The realm of form is called, for meditative purposes, the four dhyànas, and has further divisions. The formless realm also has its divisions of the bases of infinite space, infinite perception, and so on. These divisions are known from early Buddhist literature and are discussed acutely in the branch of literature called Abhidharma. According to the tantric literature as will be cited below, the way a yogin like Maudgalyàyana can gain entrance to those worlds is analogous to how a person might go there after death by reason of destiny. In short, the yogin concentrates in a special way on various body orifices that are deemed to be correlated with the beings of various realms, while the person who dies with his stream of consciousness passing through one orifice or another, goes to the appropriate realm of the intermediate state (*antaràbhava*). The orifices themselves are made salient in ancient Indian literature. The rest may well have been strictly oral for centuries; but there are suggestions of the rather curious theory herein unfolded in the widespread injunction to think of a deity in the hour of death so as to go to the realm of that diety. Such a teaching is found in the Hindu classic, the *Bhagavadgità*, and the famous American Sanskritist

Franklin Edgerton once collected many materials on this subject for an article in *Annals of the Bhandarkar Institute* (1927).

The nine orifices are referred to in the *S'vetas'vatara Upanis'ad*, which has this well-known verse (III,18):

> The embodied swan moves to and fro, in the city of nine gates and outside, the controller of the whole world, of the stationary and the moving.

This tradition of nine is maintained in the *Bhagavadgità* (V, 13), where the mention of nine gates is commented upon as the two eyes, the two ears, the two nostrils, the mouth, and the two organs (male) of excretion and generation. However, the *Katha Upanisad* (II, 2, 1) refers to the city of eleven gates, and the commentary adds the navel and the opening at the top of the skull to the list of nine.

In a native Tibetan work of astrology, the *Dge ldan rtsis*...(Sec. Ja) by Mi-pham tshañs-sras dgyes-pa'i-rdo-rje, there is a correspondence of orifices and planets which is of interest to mention here simply because the nine differ by inclusion of the navel and omission of the mouth, which at least show a lack of unanimity on what the nine orifices are when spelled out:

two eyes	—	Sun (right eye) and Moon (left eye)
two ears	—	Mars and Mercury
two nostrils	—	Jupiter and Venus
navel	—	Saturn
urethra } anus	—	Ráhu and Ketu (head and tail of the dragon)

When we pass to the Buddhist Tantras, we find in the Buddhajnañàpada wing of the *Guhyasamajatantra* tradition, in the work of the founder Buddhas'rijñànapada, his *Dvikrama-tattvabhàvanànàma-mukhàgama* (PTT, Vol. 65, p. 8-5 to p.9-1), this list of nine orifices in explanation of transfer or transit (*samkranti*) by a yogin or through death by way of one or other orifice to an associated external realm: 1. forehead, 2. navel, 3. crown of head, 4. eyes, 5. ears, 6.nostrils, 7. mouth, 8.urethra, and 9. anus. This list includes the eleven of the *Katha Upanisàd,* reduced in number by counting the eyes, ears, and nostrils, as one each; and then adds the forehead center. The work continues in this manner:

One should understand the forehead as the prognostic of the realm of form (rùpadhàtu) and birth (there). The naval is the prognostic place of the gods of the realm of desire (kàmadhàtu) and certainty of birth among them. The crown of head is the prognostic source of the formless realms (arùpyas) and birth therein. If there is transfer of knowledge in the two nostrils, the person is born in the abode of the yaksas. The two ears are the certain passage to the abode of vidyàdharas. The two eyes are the prognostic for birth as a king of men. In the case of transit of knowledge through the mouth, one may understand it as the prognostic of pretas (hungry ghosts). One should take the urethra as the prognostic for prognostics of animals. One should understand the going of knowledge through the anus as the prognostic of the hell beings. Having thus understood the individual aspects for transfer of knowledge, one should do (màntra) placement in the seven upper orifices by means of the syllable of five soundings (nàdita). One should place SÙM in the urethra and KSÙM in the anus. Having thus stopped up the seven orifices, when one searches the place through th following sequence with one's own mind, he will certainly go to that very realm.

Before going further, let us summarize that passage:

Orifice	*Prognostic of what place or being*
forehead	realm of form
navel	passion gods in realm of desire
crown of head	formless realms
nostrils	abode of yaksas
ears	abode of vidyàdharas
eyes	a king of men
mouth	hungry ghosts
urethra	animals
anus	hell beings

Vitapàda's commentary on that work, the Mukhàgamavrtti (PTT., Vol. 65, p. 65-1,2) explains: The six orifices, forehead, etc. are good. The three orifices, urethra, etc. are bad. Therefore, one should understand the prognostic for birth therein by the coming and going of one's own knowledge (jñàna) in either the good or bad orifices. (His subsequent comments show that "knowledge" means the yogin's knowledge; hence that the yogin can establish a correlation with a

certain realm by centering his knwoledge or know-how, in a certain orifice). In the case of the yaksas, this means birth as Vais'ravana and other yaksas on Mt. Meru. Vidyàdhara (holding the occult science) means becoming a yogin who has vidyà and the eigth *siddhis* of "eye ointment", etc. The five soundings are HÙM, because this is the sounding of the five Buddhas. In the case of SUM for the urethra, this is white. KSUM for the anus is yellow. Having stopped up (or plugged) the orifices, one goes to one's own realm of mind *(cittadhàtu)*. One "searches" by the eight methods of recitation, etc.

In agreemtent with a portion of these statements, Bhavabhadra states in the S'vajradàka-nàma-mahàtantràjavrti (Derge Tanjur, Rgyud, Tsha, 137a-2):

> The text, "From the navel, the gods of the desire real," means that any perceptual stream (*vijñàna*) that goes forth from the navel orifice, is born among the gods of the desire realm. The text, "with the from of the *bindu*, heaven",means that any such one that goes forth from the orifice in the middle of the forehead is born among the gods of the realm of form. The text, "proceeding upwards," means going forth through the golden door (the Brahma-randhra).

This author, Bhavabhadra, has written a commentary on the Tantra *Àrya-Catuspitha,* which is also an authority for what are known as the "gates to the intermediate state (*antaràbhava*)."

Notice, in short, that the three bad destinies of hungry ghosts, animals and hell beings, are correlated respectively with the mouth, urethra, and anus, which accordingly are the three "bad" orifices; while the two good destinies of men and gods are correlated with the other six, which are the "good" orifices. But notice also that the mouth is included among the seven upper orifices in terms of methods for blocking the orifices. Apparently, the praxis of the yogin to stop or inhibit the passage through the orifices is accomplished by imagining a mantra syllable at each of the orifices.

I also noticed what at first seemed to be a peculiar theory in the *Samputa-tantra* about nine orifices, and did not feel confident about including it without consulting the commentaries. Upon refer-

ring to the three commentaries in the Tanjur (using the Narthang edition). I did not readily find the place in Indrabhùti's commentary (Toh. 1197, the *Smrtisamdar-s'anàloka*), so turned to the explanations—which I quickly located—in Abhàyakaragupta's *Àmnayamañjari* (Toh. 1198) and in 'Suravajra' *Ratnamàlà* (Toh. 1199). Abhayakaragupta (Narthang Tanjur, Rgyud, Dza, 19b-1,ff.) states that the practice belongs to the Stage of Completion. The use of seed-syllables or of evoked goddesses here seems also to mean plugging or gaining control over respective orifices by imagining seed syllables and goddesses in those places. This tradition employs different syllables than the preceding system, which suggests that the important thing is not the particular syllables employed but rather a consistency or sticking to the same system throughout all the practice. In the *Samputa-tantra* tradition, the seed-syllables belong to the eight forms of the goddess jñànadàkin*i* (the Wisdom Dàkini), for which reason the nostrils and ears are counted as one orifice in the correspondence system of eight terms, and are counted as two in order to get the total of nine orifices. Combining the data from the two commentaries, and helped by the *man dala* No. 4 in the *Nispannayogàvali* (edited by B. Bhattacharyya), the following summary is possible (unfortunately, some of the seed syllables are still questionable):

There are some intriguing features to that table. For one thing, the four elements which the seed-syllables represent are stated in the standard astrological order, because Aries is a fire sign, Taurus earth, Gemini wind. and Cancer water; with the same order repeated for the rest of the zodiacal signs. Reference to the materials in my essay "Female Energy and Symbolism in the Buddhist Tantras" will show that ordinarily the four elements are made to correspond to the element *cakras* navel, throat (=neck), heart, and "privities". The present table does not have an entry for "privities" and so there is an implication that "arms" is the replacement for "legs". Because the four elements are not here in the usual location, they must be understood in an extraordinary way, as explicitly stated for water, i.e. "ambrosial water". Again, when the *Samputa-tantra* (PTT. Vol. 2,p. 246-3-3,4) assigned the "delusion" syllable to the neck, one might have theorized that it would start the usual Buddhist set of "three

Table-1
ORIFICES, AND EMANATIONS OF THE WISDOM DAKINI

ORIFICE	SEED-SYLLABLE (bija)	GODDESS
Crown of head	of fire—KSUM	Vajradàkini
eyes	of earth—HOM	Ghoradàkini
nostrils and ears	of wind—YUM	Candàli
tongue	of ambrosial water-SUM	Vetàli
neck	purifying delusion—STUM	Simhini, the Lion-faced
arms (armpits?)	purifying pain—HAM	Vyàghri, the Tiger-faced
heart	purifying vibration—SMAM	Jambuki,the Jackal-faced
nevl	of lord of animals (Pasupati)—DHUM	Ulùki, the Owl-faced

poisons"(lust, hatred, delusion). When it continued with an assignment of the world *"kles'a"* (the Sanskrit original for the Tibetan *ñon moñs) the* translation "defilement" (which is the usual Buddhist rendition) would be inapplicable; evidently *klesa* has here its more literal meaning of "pain".This conclusion is further certified by the next assignment—that of "swinging"*(cala;* Tibetan *gYO ba*) to the heart orifice, so here I adopted the more generalized rendition of "vibration". The "lord of animals" syllable, associated with the navel, recalls the Hindu legend of Vis*n*u, that when he was sleeping upon the cosmic waters a lotus grew from his navel, and on the lotus there arose the creator Brahmà. Dowson, *A Classical Dictionary of Hindu Mythology and Religion,* p.360 also mentions the epic legend that the destroyer S'iva (or Rudra)sprang from Visnu's forehead. In the present table, this could only concern the crown of the head, associated with fire.

Specialists in Buddhism would probably wish the present writer to comment on the relation with the preceding of the well-known characteristics attributed to the Buddha—and consistently represented iconographically-of the *usnisa* at the crown of the head and the ùr*nà-kosa* in the middle of the forehead. For one thing, the *usnisa* protuberance is frequently personified as a goddess, especially U*snis*avijayà (She, the Victory of the *usnina*); and through the secondary mark, "head umbrella-shaped" (*chattràkarottamànga*), *Usnina*-Sitàtapatrà (the White Umbrella lady of the *usnina*) (see the Frontispiece, Gworage Roerich, *Tibetan Paintings*). In my article on the characteristics in the *Leibenthal Festschrift* (Santiniketan, 1957), I cited Rgyal-tshab-rje's subcommentary on Haribhadra's *Sphuttàrtha*, "His face is adorned with a `treasure of hair' ( *urna-kosa*). It is between the eye-brows in the location of the `drop' (tilaka)...It has the appearance of a silver lamp the size of a seed of emblic myrobalan."

The foregoing materials also associate the crown of head with a goddess, inn this case Vajradàkin*i* (see the picture in Evans-Wentz, *Tibetan Yoga and Secret Doctrines*), and that place is associated with the formless realms. The forehead—the location of the *urna-kosa* is associated with the realm of form. Abhayàkaragupta in his à*mnaya-mañjari* (PTT. Vol. 55,p. 245-2) states: "Likewise, the À

athagata sees with the *usnina;* likewise, he sees with the *urna-kosa*; so also with each characteristics." This suggests those characteristic, especially those two main ones mentioned above, to have the functions already described as correlated to external realms by reason of a yogin's knowledge; in short, that they function as "eyes" toward those realms. That same author, Abhayàkaragupta, in his *Muni-matàamkàra* (PTT. Vol. 101, p. 259-2) cites some scripture, without giving the title: "the enlightenment of the s'ravàkas is in his face; the enlightenment of the pratyekabuddhas is in the mid-forehead; the Incomparable, Rightcompleted Enlightenment is in the *usnina*." The word s'ràvaka means "hearer"-hence in the iconography, the long ears of the Buddha; and since the S'ràvaka must practice mediation—also the half-closed eyes and nose for "counting the breaths" and like exercises; such must be the meaning of his enlightenment shown in the face.

Another aspect to the orifices is how they function as entrances; and this topic in the form of entrances to the future parents by a being of the Intermediate State (*antaràbhava*), which are the three possible entrances by a *gandharva*, is discussed in my essay "The Five-fold Ritual Symbolism of Passion," later in the present work. There is also the entrance of divinity in the form of the "knowledge being" (*jñàña-sattva*).

A further technique, even more mysterious, is the reputed art of reanimating a fresh corpse. This is called in Tibetan *groñ jug* (entering the city). It is one of the most esoteric teachings of the Marpa-Milarepa lineage, descended from Nàro-pà.

Turning to the topic of passage through the orifices, no matter how much a single researcher collects materials on these topics from various books in the Tibetan canon or elsewhere, he cannot bring together the strands to form a unified picture such as one finds in one of the great Tibetan manuals that have integarted the canonical descriptions with the oral instructions of the *gurus*. Tsoñ-kha-pa's commentary on the Six Laws of Nàro-pà (the "Yid-ches gsum ldan") is precisely such an intergrated work, and fortunately my readings in other works of this author over the years enables me to read his text at this point also, namely his passage explaining the

transit (*'pho ba*; Sanskrit, *samkrànti*). Just prior to the passage I shall translate (PTT, Vol. 161, p. 10-4-8 to p. 11-2-2) he mentions that a person who is sick, suffering, or old, should not engage in this practice; and after the passage he alludes to some deviate views about it.

* * *

> There are two basic counsels about transit. Of these two, [first] the *purification* (*sbyañ ba*) is as follows: The *Vajradàka* (i.e. the *S'rivajradàka-nàma-mahàtantra*) states: "The alternations (*mtha'*) of the place are to be purified. After their purification should perform transit of the state of being. Otherwise it would be purposeless." That refers to the alternations, pleasure and pain, of the place, i.e. the body. That is, Bhavabhadra explains that if one transits without having first purified by cultivation of the heat—the *ñal ba* (yogin's rest) is purposeless. Thus, the prior cultivation of the heat is a distinguished basis for accomplishing the transit. Furthermore, the Vajradàka states: "Upon binding the orifices by means of the 'pot' (*kumbhaka*), the orifice holes become pure." Both the *Catuspìtha* and the *Samputa* are consistent with that, because they express the necessity to cultivate the *kumbhaka* of wind with a capacity to compress within the wind that enters the sense organs and other orifices. Now, *kumbhaka* was previously explained to have the three degrees of highest, middling, and lowest; and those many persons who assert that it suffices to have the lowest degree, speak as though they do not understand the meaning of the Tantra. Hence, when one stops the transit of *vijnana* through the eight orifices, not including the golden gate at the crown of the head, it transits through the golden gate at the crown of the head. And that transit of attainment is the chief basis for the *vidyadhara* (wisdom holder) who practices *mantras*. Such statements of the Tantras are essential; and even though there are (various) visualizations of *vijñàna* (the perceptual stream) departing from the body, it is necessary to complete the characteristics of visualizing it as explained according to those Tantras.

There is both brief and expanded subject matter of visualaization of the transit according to the fourth *Gdams ñag s'eg dril* and of the transit according to the counsels of the Rñog school. Here I shall speak briefly using as sources the precepts of the *gurus* who put uppermost the precepts of this school (*i.e.* that of Rñog). In this case one may wonder which deity should be contemplated as the basis for purifying the transit. The *gurus* maintain that one should contemplate whatever is one's own tutelary deity. Since the *Samputa* and the *Catuspitha* have stated a method of contemplating the deity especially in this case, that is a reason—if one would succeed—to do it accordingly. As it would take too much space, I shall not go in to that matter here.

[Second:] *The "brightness" of oneself as deity and uniting of the winds.* Starting with the realm of contemplating the secret place, or the navel, one imagines a red A at the navel, a black HÙM at the heart, a white KSA at the *brahmarandhra* (the golden gate). Then one vehemently draws up the lower wind, and imagines it pushed to the A-syllable of the navel; and having arrived, pushed to the HÙM; and having arrived at the HÙM, pushed to the KSA-syllable. And he imagines it re-descending to the place of the HÙM in the heart and to the place of the A in the navel. Now some persons claim that one should contemplate it dissolving in the A and HÙM, but doing it the former way (i.e. simply arriving, not dissolving) is better. One should work at it that way as long as the prognostics (*rtags*) have not arisen. The prognostics are an itching sensation, throbbing, etc. at the crown of the head. Then the application to the rite is as follows. One should put the main part of the body in sitting up position, and clasp his two knees with his two hands. One should start with taking refuge and generating the mind of enlightenment. Then from the realm of the "bright" where oneself is the tutelary deity, one visualizes in the space straight up in front of one's head, at a distance from 1-1/2 to six feet at a comfortable level, the *guru* and tutelary deity in inseparable manner. Deeply moved with devotion and faith, one fervently beseeches him. Then, having brightly posited the A of the navel, the HÙMof the heart, and the KSA of the crown of the head; vehemently drawing the lower wind one contemplates that the A itself is within the central vein and while (moving) upward pronounces a group deer-like sound (*khyu ru ru byun nas*) and dissolves in the HÙM of the heart, and one recites A-HIK for as many times as necessary. Furthermore, the Hù*M*itself pronounces (while moving) upward, and one recites A-HÙM up to twenty times and contemplates that it (the HÙM) is pronouncing in the throat. Then one should contemplate the bright KSA-syllable at the *brahmarandhra*, and that it is pure white, as though the *brahmarandhra* constituted the starry realm, and reciting A-HIK vehemently five times one sees that HÙM proceed hastily through the *brahmarandhra* and dissolve in the heart of the inseparable *guru* and tutelary deity. Controlling consciousness that way, he settles it in the realm without discursive thought. That shows in abbreviated form the transit according to the sayings of the *gurus* and the *Catuspitha*.

* * *

Tsoñ-kha-pa's passage establishes rather clearly that some of the varying descriptions—for example, some of those already brought forward in this essay-have to do with two separate phases of the praxis. That is to say, the description may concern the phase of purifying the orifices, and this is associated with containing the winds in *kumbhaka*, which is referred to as the "heat",* or the description may concern the phase of transit of the perceptual principle (*vijñàna*) through the gate at the crown of the head.

Tsoñ-kha-pa referred to three degrees of *kumbhaka*, which he treated earlier in the same work. He may well intend the three mentioned in the *Sambarodaya-tantra* (PTT, Vol. 2, p. 205-2-7,8): "The lowest amounts to thirty-six; the doubling of that is the medium; the tripling is the great." The text seems to mean the number of times one performs the *kumbhaka*, thereby lengthening it. The "great" kind thus amounts to 108 times.

That brings us to the question of what is meant by the "pot" (*kumbhaka*). This involves establishing the usual condition of issuance through the orifices and the contrasting abnormal or yoga condition of that issuance.

Concerning what is usually issuing forth from the various orifices, Buddhaguhya states in the *Dhyànottara-tika* (Derge Tanjur, Rgyud, Thu, 14b-2,3): " *Pràna* is the vital air characterized as issuing from, and entering, the eyes, ears, nostrils, mouth,navel, male and female sex organs, the unclean orifice, the pores of head hair and body hair." Buddhaguhya is also the author of the *Tantràrthavatara* (Toh, 2501), upon which Padmavajra's *Tantràrthàvatàravyàkhyàna* (Toh. 2502) comments (Derge Tanjur, Rgyud, Hi, 169b-5, ff.):

> Moreover, we must explain the orifices through which the vital airs of breath issue and how they do so, how to inhibit them, the time of inhibiting them, and illustrations. Among them, through what orifices do they issue ? they issue without and within all the (nine) orifices of the body, i.e. mouth, nose, (sex) organs, (etc.) and all the pores. How do they issue ? When thought (*citta*) is excited or relaxed, they issue a long ways; and when it is bound fast, they issue a short ways, and subsequently, whatever be their gathering place, enter in a direction straight above the navel. As to how one inhibits them, one gathers them within the "member" (*añga*, i.e. body) of tortoise (i.e. holds the breath in, *kumbhaka*), one gathers them within the "member"—seizing in the manner of the tongue's drinking water; and without breathing in, with the small tongue (the uvula) like a calm(?) stream and without straining. Relaxed as though breathing in sleep, one holds and equalizes them. As to the extent of time for restraint: At the outset, when fastening oneself in *samàdhi*, one restrains gradually, and does it as long as the *samàdhi* and muttering are not finished. The fault of not doing it that way is as follows: the wind whirls, whereupon the heart gets diseased, the body heavy; one is panic-stricken and one's thoughts become tumultuous (i.e. they race). Moreover, if one holds the breath fiercely, a fault occurs in this case: it is taught that upon reverting from that, the *samàdhi* is spoiled. When, like an animal, the vital air is not controlled, lit is said, "There is no accomplishment of *samàdhi*."...

One striking fact emerges: In Buddhaguhya's tradition the process of *kumbhaka*, or holding the breath in the body as though it were a poot, does not involve *mantra* placement as we have noticed in some of the foregoing materials. Another thing: *kumbhaka* here is not the ordinary method of taking a deep breath and trying to hold one's breath, but a gradual method of drawing in the breath by imperceptible degrees, with the tongue lapping it up as though it were water drops. Also, implicit to all these discussions is the theory of winds in the body operating in their individual cycles with individual colors and the like, with which the yogin must be familiar.

Tsoñ-kha-pa's Anuttarayoga treatment involves the central vein of the body, hence the system of three chief veins (in the position of the spine) and implies the system of *cakras*. In this connection, there is the terminology "upper orifice" and "lower orifice". Thus the tantric wirter Bhavyakirti mentions in his *Prakàs'ikà* commentary on the *Pradipoddyotana* (PTT, Vol. 61, p. 1-5): "'Arises via the upper orifice' means, via the path of the two nostrils of the face," but the upper orifice is also treated as the neck. The "lower orifice" is at the position of the Hindu Mùlàdhàra, the perineum triangle, which in the male is at the rot of the penis, the juncture of the tree veins. The *Sñags rim chen mo* (437a-1) cites the *Samputatantra*:

> The left *nàdi* (i.e. *lalanà*) starting at the neck
> is She with the Sambhogakàya (i.e. the "sister"),
> who rests at the navel, and drips intoxication into
> the lower orifice.
>
> The *nàdi* (*rasanà)* going upward from the navel is (She)
> likewise dripping in the upper orifice, who rests at the
> neck and is known to drip blood (i.e. She with the
> Nirmànakàya, the "daughter").
> The intoxication is explained as moon.
> The blood is said to be sun.

That is rather obscure, but is presented here to contact mystically with some of the foregoing materials and also to add an aspect to the orifices that ties in with subsequent tantric studies in this work.

There are some unanswered questions. For example, what is meant by "the yogin's knowledge" for concentrating in a certain orifice ? Here, a curious personal experience may be mentioned. In the year 1946, soon upon returning to Los Angeles after I was discharged from the U.S Army, an older friend of mine took me along with another friend who had just been discharged from the U.S. Navy to a free public demonstration by an occult-type organization that expected thereby to encourage some of the attendees to enroll for private instruction for which charges were made. This good-sized hall which could easily seat hundred or more persons, the guide instructed us to meditate on our heart while breathing in unison with the measured sound-beat made by a metronomic instrument (which presumable was set to agree with heart-beat time). In a very short while I experienced a strange shift of conciseness: I was in some mysterious place with a fierce rushing back and forth, and became terrified. Promptly I quit the measured breathing and bounced back to normal consciousness, sitting through the rest of the session without cooperating. At the conclusion of the demonstration I asked the other two friends what they had experienced. Each replied that he had followed the directions but nothing in particular happened. This example shows that by concentrating on a spot of the body in a certain way, controlling the breathing and so on, it is possible to "go there" and it is possible to go to an orifice, and perhaps "through the orifice". Obviously, the person doing this must be prepared for it with a knowledge of how to do it and what to expect, the standard of success and what to do if he is successful. That is the "yogin's knowledge".

Another observation is that the texts cited make no distinction between the male and the female as regards the orifices, although it might be thought that the female has one more than the male. Surely these works are not written with solely the male in mind, and so there must be an explanation for this uniformity. I found a passage

that may solve this problem. It is in the *Mani-màla* commentary on the tantric Nagarjuna's *Pancakrama* (PTT. Vol. 62, p. 154-2): "Some (sentient beings) fall fearfully into a woman's watery orifice organ and every day are born and die." Hence the text counts the birth channel as the urinary orifice, comparable to the male's urinary passage also used for issuance of semen. According, the woman's orifices are also nine.

However, in a Hindu tantric text, as discussed by Shashibhusan Dasgupta, *Obscure Religious Cults* pp. 239-40, the terminology "tenth door" is applied to the mouth of the S'añkhini, a curved duct in the head that starts from the moon in the thousand-petalled lotus at the crown of the head. Through this S'añkhini vein passes the ambrosia (*amrta*) (cf. our previous section on the "Five Ambrosias") which is discharged out of the lower end, called the "tenth door."

Finally, there is no conclusion on whether Maudgalyàyana depended on such orifices for his legendary exploits of visiting the heavens and hells. The fact that the nine gates are mentioned in such ancient works as the *S'vetàs'vatara Upanis'ad*. Which has a section on *yoga*, suggests that the yogic experimentation with these orifices is of great antiquity. But there is no proof that around the time of Gautama Buddha there was any definite correlation of these orifices with external realms in the well-developed manner of the tantric texts cited herein.

Chapter-8

Fundamentals of Initiation in the Kriyá Tantra

Chapter-8

Holding of view in the Kriyá Tantra

The *àcàrya* Abhykara teaches in the *Vajràvali-nàma- mandala-sadhana* (Toh. 3140) that when one is conferred the six Initiation *(abhisheka), i.e.* the flower garland, the water, the diadem, the thunderbolt, the bell, and the name, he is authorized for all such things as listening to and explaining the Tantras belonging to the Kriyà and Caryà Tantra classes and for concretely teaching the Initiation(s); and that consequently there are no other limitations than those six in the Kriyà and Caryà Tantras. It is said in the *Jñàna-tilaka-tantra* (Toh. 422),

> The water and the diadem Initiations
> Are celebrated in the Kriyà Tantra;
> The thunderbolt, bell, and name Initiations
> Are celebrated in the Caryà Tantra;
> The irreversible Initiation
> Is revealed in the Yoga Tantra;

The passage shows that only flower garland, the water, and the diadem Initiations appear in the Kriyà Tantra; that to those the Caryà. Tantra adds only the three initiations [known as] thunderbolt, bell, and name; that the Yoga tantra adds only the Initiation of the Hierophant (*vajra-.càrya*) [called] irreversible (*avaivartika*); and that there are no others [in those three Tantra divisions], while the Anuttara Tantra accompanies those with the three Higher Initiations.

Then how is it that an occurrence of the Hierophant's Initiation in the Kriyà and Caryà Tantras is stated, among other, by the *àcàrya* Ràhula-s'ri-kalàya*n*amitra (in Toh. 1818, the *Yugalanaddhaprakash-nàme-sekapràkriyà)?* He explains prophecy (*vyàkarana*), encouragement (*prasvàsa*), and permission (anuj*nà*) to be the Hierophant's Initiation but those are not the complete characteristics of the Hierophant's Initiation. For the complete

characteristics of the Hierophant's Initiation, one must first take the pledges (*samaya*); according to the rules, he must be conferred the five Wisdom (*vidyà*) Initiations and then the three pledges.

The three pledges are (1) the thunderbolt pledges (*vajra-samaya*); (2) the bell pledge (*ghantà-samaya*); (3) the seal pledge (*mudrà-samaya*) The *thunderbolt pledges* consists [first] in making [the candidate] contemplate Vajrasattva; in order to convey the reality of the thuderbolt, the thuderbolt is laid in his hand and he is made to grasp it. The *bell pledge* consists in giving [the candidate] the *vidyà* and making him enter the union "bliss-void" (*sukha-sùnya*) by embracing that [*vidyà*].

Both the Yoga and the Anuttara Tantras have the complete characteristics of the Hierophant's Initiation; but although the thunderbolt pledge and the bell pledge in the Yoga and Anuttara Tantras are scarcely different, there is a great difference with regard to the seal pledge.

The seal pledge of the former (i.e. the Yoga Tantra) consists in making the Great Seal (*mahà-mudrà*), which is the body of the deity. Therefore, the disciple is only made to contemplate the body of Vajrasattva.

The one of the Anuttara Tantra also has the Great Seal, the body of the deity, but it is necessary in addition to produce a *vidyà* like Vajradhàtvìs'varì. Then the union "bliss-void" by embracing that [vidyà] is the main part of the Hierophant's Initiation, just as is said in the *Hevajratantra*: "He embraces with his two hands the sixteen year old insight (*prajñà*). By the union of thuderbolt and bell the Hierophant's Initiation is understood.

Hence, by no means do the tree lower Tantra division seek for a concrete *vidyà* or explain at all the creation of a meditative object involving the embrace and equipoise with a contemplated goddess.

The Kriyà Tantra Initiations most widely disseminated unloads are, (a) in the Tathà gata family, the Initiations of the five *gzuns grva* (the *panca-raksà*), Sitatpatrà , and Mà rici; (b) in the Padma Family, the Initiation of the Jetà ri Amitayus in a group of nine gods (i.e. Toh. 2700, the *Aparimità yurjnanavidhi-nà ma*); (c) in

the Vajra Family, the Initiations of Vajrapà ni Bhutadà mara, moreover, of the white Vajra vidarana with many gods, as descended from the mà hà siddha S'abari-pà 's compositions, such as the *mandala-vidhi* (i.e. Toh. 2932, the *Vajra vidà rana-nà ma-dhà ranimandalavidhiratnadyuti-nà ma*).

Moreover, whatever be the Kriyà Tantra Initiation performed, first one makes according to the rules the soil rite (*sa chog* and the preparation (*sta gon*). After those, the flower garland Initiation, the water Initiation, and the diadem Initiation are conferred. After the latter, prophecy, encouragement, and permission are valid when employed, and there is no violation when they are not employed. However, that those accomplish the four Initiations (i.e. the flask, and the three Higher ones), is tantamount to an arbitrary heretical innovation.

Furthermore, as regards the method of bestowing Initiation, it is said in the Fundamental Yoga Tantra, the *Tattvasamgraha* (Toh. 479), "For entry into this great *vajradhà tu-mandala*, one need not investigate whether somebody is a worthy or an unworthy receptacle." As a consequence of misunderstanding this statement, there has been the great blunder of bestowing Initiation each time upon hundreds of worthy and unworthy receptacles. The meaning of that citation from the *Tattvasamgraha* is explained in the Explanatory Tantra *Vajras'ekhara* (Toh. 480) with the lines, "Of the worthy and the unworthy receptacles, the worthy receptacale may both enter the *mandala* and be conferred Initiation"; thus the unworthy receptacle may only enter the *mandala*, but meanwhile is not conferred Initiation. Concerning the principle of only entering the *mandala* and meanwhile not being conferred Initiation, the àcà *rya* Ànandagarbha's *mandala-vidhi Vajrodaya* (Toh. 2516) says: "One should not say to that person, `From now on, you, of such a name,...'". This means that [the candidate] is not made to take the vow.

The àcàrya Abhayà kara explains in the *mandala-vidhi Vajrà vali* (Toh. 3140) that the difference between a worthy a and an unworthy receptacle is whether or not one is able to keep the vows (*samvara*). The very learned àcàrya S'ànit-pà, in his commentary (Toh. 1871, the *tìkà*)on the great *àcàrya* Dipañkarabhadra's

450 verses of the Mañju-vajra *Guhyasamàjamandala-vidhi* (Toh. 1865), explains that keeping the vows is of two kinds, keeping the common (*sàdhàrana*) and the uncommon (*asadharana*) vows; that the vows held in common are (1) the taking of refuge [in the Three Jewels], (2) generating the Mind of Enlightenment, and (3) the Bodhisattva vow. For those, one [respectively] engages with the taking of refuge (*s'arana-gamana*), then the aspiration vow (*pranidhana-samvara*), and then the entrance vow (*praves'a-samvara*). He explains that then only the five *vidyà* Initiations are conferred. But the uncommon [vows] are those subsumed under the five Families; this refers to one who wishes and is able to keep the general and special vows of the five Families.

In regard to that, he (i.e. S'ànti-pà) explains that when one is made to hold the *vidyàdhara* vow, he is complàtely conferred the Hierophant's Initiation along with the three Higher ones. But when one is not conferred the Hierophant's Initiation, he is not made to hold the vows of the five Families; and when he is made to hold the vows of the five Families, he is conferred the Hierophant's Initiation. From this it follows that at the Initiations of the the Kriya and Carya Tantras it is most improper to take the vows of the five Families and so on. Hence, we do not accept as authoritative the *mandala-vidhis* of Sitàtapatra by pandita Padmànkus'a (i.e. Toh. 3106) and by Varmavajra (i.e. Toh. 3108), which introduce the taking of the vows of the five Families. The *Sàmànyavidhinàm guhya-tantra* (Toh. 806) also speaks merely of holding the vows of taking refuge, of generating the Mind [of Enlightenment], and of the Bodhisattva.

The above way of explaining (i.e. especially that by Sànti-pà) concerns the two higher Tantras (i.e. the Yoga and Anuttara Tantras). Furthermore, in both the Kriyà and Caryà according to Buddhaguhya's *Mahàvairocana-sùtra* commentary (To. 2663), the one who is unable to hold the vows may merely enter the *mandala*, while if he is able, is made to hold only what have been explained above as the common vows and then is conferred the Initiations up to Name.

In short, whoever is unable to keep the common and the uncommon vows is permitted only to enter the *mandala* without receiving any Initiation. This is the teaching of the Fundamental Yoga Tantra, the *Tattvasamgraha* (Toh. 479), its Explanatory Tantra, the *Vajrasekhara* (Toh. 480), and the [Yoga Tantra] *mandala-vidhi*, the *Vajrodaya* (Toh. 2516). For the Anuttara phase, it is taught in the commentary (Toh. 1871) on the *mandala-vidhi* in 450 stanzas (Toh. 1865). And Buddhaguhya explains in his commentary (Toh. 2663) on the *Mahàvairocana* that the same principle governs both the Kriyà and the Caryà Tantras.

Moreover, if only the five *vidyñ* Initiations are conferred, the Hierophant's Initiation is not conferred and one is not made to take the vows of the five Families. The *àcôrya* S'ànti-pà, the *mahàsiddha* Lva-ba-pa, Ratnarksita, the *àcàrya* Anadagarbha, and the *àcàrya* Abhayàkara all teach that whoever takes the vows of the five Families must be conferred the Hierophant's Initiation.

Now if someone were made only to enter the *mandala* and not to be conferred Initiation, what would be the advantage ? If one takes the refuge vow and beholds the *mandala* with faith , there is the advantage that he becomes purified from sins accumulated formany aeons and plants in his stream of consciousness (*samtàna*) the disposition (*vàsana*) of becoming in future times a receptacle fit for entering the profound *mantra* path (i.e. the Vajra-yanà).

The five *vidyà* Initiations of the Kriyà and Caryà and the five *vidyà* Initiations of the Yoga are alike in being five *vidyà* Initiations; however, they do not have the same aim, there being the great distinction of high and low.

The *Susiddhi* (Toh. 807) explains that if, from among the three Families of the Kriyà Tantra, someone is conferred the Initiation of the Tathàgata Family, then even though he has not obtained Initiation in the other two Families (i.e. Padma and Vajra), he is authorized to contemplate the gods of the three Families, to mutter their *dhàranis*, and to listen to their Tantras. However, he must obtain the prophecy and permission of such gods.

If someone has been conferred the Initiation of the Padma Family buot not obtained initiation in the other Families, he is

authorized to contemplate, mutter, and listen to the Tantras in the two Families (i.e. Padma and Vajra); however, he has no authority in the Tathàgata Family.

If someone has obtained the Initiation of the Vajra Family but not obtained Initiation in the other two Families, he is authorized to contemplate, mutter, and listen to the Tantras in precisely that Vajra Family, but he has no authority in the other two Families.

What constitutes holding of the common vow which one is made to hold for Initiations of the Kriyà and Caryà ? Holding the vow of the Mind of Enlightenment amounts to generating the Entrance Mind (*praves'a-citta*) and holding it ritually (with a *vidhi*). Even when the Entrance Mind is born in the stream of consciousness by the power of intense contemplation, if it is not held ritually, it does not become a vow (*samvara*; i.e. is not 'held together').

The reason for calling the vow "common" (*sàdhàrañа*) is that it must be held whether one enters by way of the great Pàramità vehicle or by way of the Mantra [vehicle]; and, moreover, if by way of the Mantra vehicle, that it must be held whichever one of the four Tantra divisions provides the path of entrance; and, moreover, if by way of the Anuttara [Tantra], that it must be held whether one is mastering the path of production (*utpatti*) or of completion (*nispanna*). Consequently, one speaks of a "common vow."

As regards the occasions at which the disciple is to take it, the authoritative texts propound three views. According to one, he is to take it at the occasions both of the preparatory rite and of entering the *mandala*; according to another, only at the first, not at the second occasion; according to still another, only at the second, not at the first occasion.

With what words does he take it ? They are given in the *Vajrapañjaratantra* (Toh. 419):

(1) I take my refuge in the Three Jewels;
I confess every one of my sins;
I rejoice in the merits of the living beings;
I set my mind on the Enlightenment of the Buddha.
(2) I take my refuge, up to Enlightenment,

In the Buddha, his Law, and the supreme host;
For accomplishing my own and others' aim,
I generate the Mind of Enlightenment.
(3) After generating the Mind of Supreme Enlightenment,
I shall be host to all the sentient beings;
I shall practice zestfully the best practice of Enlightenment;
May I become a Buddha for the sake of the world!

Many *mandala-vidhis* of the *Guhyasamàja* cycle, the *àcàrya* Abhayakara's *mandala-vidhi Vajràvali* (Toh. 3140), and many other works, adopt the method of taking the entrance vow (*praves'a-samvara*) with only the first stanza. On the other hand, many *mandala-vidhi* adopt the method of taking it with the full complement of stanzas.

If only the first stanza is used, it is necessary to interpret the first three lines as showing the receptive technique for generating the Entrance Mind, and the single line "I set my mind on the Enlightenment of the Buddha" as showing both the holding of Aspiration Mind ritually and the holding of entrance Mind ritually. If one does it with the full complement of stanzas, the line "I set my mind on the Enlightenment of the Buddha" is a synopsis; the section from "I take my refuge, up to Enlightenment", through "I shall be host to all the sentient beings" shows the holding of Aspiration Mind ritually; and the line "I shall practice zestfully the best practice of Enlightenment" shows the holding of Entrance Mind ritually.

At the time of holding the Aspiration Mind ritually, it does not suffice to think the vow, "May I attain Buddhahood for the aim of all sentient beings", but one must hold it by the method which thinks in addition the vow, "Until I have attained Buddhahood I shall not give up that vow so vowed."

When one has thus ritually taken hold of the Aspiration Mind by way of that method of holding, one must learn certain things to be learned. What is to be learned is this: In the six times of day and night he must give thought to the benefits of taking refuge and generating the Mind; and rejecting the four black natures

(*krs'na-dharma*), he must accomplish and collect the four white natures (*s'ukla-dharma*).* Thus, if one does not reject the four black natures, they become a cause in his subsequent births for the non-birth of generation of the Mind, even though in the present life he take the generation of the Mind and not reject it. Now, the one who abandons the generation of the Mind abandons the hope of acting for the sake of all sentient beings; and the one who abandon the hope which is the desire of achieving Buddhahood, abandons the generation of the Mind.

When one has ritually taken hold of the Entrance Mind, he must well understand the basic transgressions and ancillary faults of the Bodhisattva vow and guard against them.

Before being conferred Initiation, one takes hold of the Bodhisattva vow. He repeats the words three times after his teacher while being mindful of the significance as explained above. When this repetition is finished, the vow is born in his stream of consciousness. If it is not performed with mindfulness of the significance in that way, there is neither the birth of the Bodhisattva vow nor mending of its violation. And when the Bodhisattva vow is not born, the Mantra vow cannot possibly be born.

When the generation of the Mind is administered to a large group of persons, they must first be made resolute by way of the seven-membered rite (*saptàñgavidhi*) and an explanation of the aim (*artha*) and benefit (*hita*). In the phase of the main part [of the rite of taking the vow], they should be instructed, "Think, 'I shall attain complete Buddhahood for the aim of the sentient beings', and repeat it after me." When they have been drawn into repeating it after the instructor and have generated the cognition of thinking, "I shall attain Buddhahood for the aim of all the sentient beings", great merit arises. Also, when the Aspiration Mind is not taken with a special rite, there is no fault which violates the things to be learned.

When one is conferred Initiations of the Kriyà and Caryà and is not conferred Initiations belonging to the two higher Tantra divisions, there is no reason to protect a vow beyond the Bodhisattava one, that is, the Mantra vow. Moreover, when there is lacking in

the steam of sciousness—at the lower end, merely the morality (*sìla*) of renouncing the ten unvirtuous deeds or merely the layman's vow to guard the five precepts; or at the upper end, the *pràtimoksa* vow of the ordained monk, then the Bodhisattva vow does not originate. Hence, if one is conferred merely an Initiation of either the Kriyà or Caryà, he certainly must have the two vows (i.e. pràtimoksa and Bodhisattva), and the basic transgression of abandoning the vow(s) amounts to a basic transgression of the Mind of Enlightenment. However, the *Susiddhi* (Toh. 807) gives many reasons for protecting special pledges (*samaya*) of the Kriyà and Caryà that are not included in the things to be learned of the *pratimoksa* or the Bodhisattva [vows].

When one obtains the complete characteristics of the Hierophant's Initiation and below of the Yoga and Anuttara [Tantras], he possesses the tree vows (*i.e. pràtimoksa* Bodhisattva, and Mantra). and the basic transgressions are the basic transgressions of the Mantra [vow].

Now, if for the vows of the Kriyà and Caryà there is no basic transgression other than that of the Bodhisattva vow, is this not in disagreement with the *S'amaya-samgraha* composed by Jo bo [Atìsà], which mentions thirty basic transgressions of the Kriyà, and so on ? That work says, "Four basic trànsgressions of the *pratimoksa*, twelve of the Bodhisattva, thirty of the Kriyà, fourteen of the Caryà Tantra, fourteen of the Yoga Tantra, fourteen of the Mahà-yoga Tantra, an additional four, and still five more, make a total of seventy." Having enumerated ninety-seven, it gives a total of seventy; and the count alone is obviously a blunder. But there occurs the passage, "As my *guru* Samayavajra says...."; and since *Krsnasamayavajra was not the *guru* of Jo bo, that work is not composed by Jo bo.

Fundamentals of studying the path after receiving Initiation and taken vows

In the three lower Tantras (i.e. Kriyà, Caryà, and Yoga) there are neither the aims (*artha*) nor the terms (*vyavahàra*) of the Steps of Production (*utpatti-krama*) and the Steps of Completion (*nispana-krama*). If one proceeds according to the characteristics of the Steps of production, it is not sufficient to limit oneself to an intense contemplation (*bhàvana*) in immediacy conforming to the five perfections of the resultative complete Buddha, for it is also necessary to have the *yoga* of intense contemplation conforming to the three spheres of purification (*sbyañ gz'i*), namely, birth, death, land the intermediate state. In the tree lower Tantras there is the intense contemplation in immediacy conforming to the five perfections of the resultative phase; however, as there is no *yoga* of intense contemplation conforming to the three spheres of purification, namely, birth, death, and the intermediate state, there are no Steps of Production.

For the complete characteristics of the Steps of Completion, it does not suffice to have merely the intense contemplation of voidness (*sùnyatà*) of the natural state (*gnas lugs*) of things (*dharma*) and the intense contemplation of the *yoga* of the winds (*vàyu*), but it is also necessary to have three special things, as the case may be: (1) the knowledge of blissvoid (*sùkha-sunya*) which occurs from making the wind(s) enter, stay, and rise for leaving in the central vein (*avadhùti*); (2) the divine body which occurs from that [knowledge]; and (3) the *yoga* of piercing the vital centers in the uncommon 'means' body (*upàya-deha*) attracted by those two (i.e. the knowledge and the divne body). In the three lower Tantras, there is the intense contemplation of the voidness of the natural state and there is the intense contemplation of the *yoga* of the winds; but as the others (i.e. the three special things) are lacking, there is no intense contemplation of the steps of Completion.

Therefore, in each of the three lower Tantras, there are both the *yogas* called "with signs" (*sanimitta-yoga*) and "without signs" (*animitta-yoga*).

The Procedure of the Kriya Tantra

There are three methods of procedure *(anusthana)* in the Kriyà Tantra, namely, meditation *(dhyàna)* accompanied by muttering *(àpa)*, meditation independent of muttering, and accomplishment of *siddhi* after appropriate service *(sevà)*.

(1) MEDITATION WITH MUTTERING

This has three sections, namely, the preliminary acts to the four members of muttering, the main part of the four members of muttering, and the terminating acts to the four members of muttering.

(a) Preliminary acts to the four members of muttering

This has four phase: 1.making the general *dhàranis* and seals *(mudrà)* of the Families; 2. bowing to all the Buddhas and Bodhisattvas of the ten directions and offering up oneself to them; 3. taking refuge and generating the Mind [of Enlightenment]; 4. protecting through *dhàranis* and seals *(mudrà)*. In the same phases one respectively,] 1.goes outside the dwelling; 2. goes through the bathing ritual and so on and then reenters the dwelling; 3. dresses in religious apparel and takes a seat; 4. performs such acts as blessing the offering and protection oneself and the place. These acts are equivalent to the contemplating of the protective circle (rakṣa-cakra) of the higher Tantras.

(b) The main part of the four members of muttering

Here there are two parts: the service to be done through contemplation of self Generation in Front.

α. Generation of Self Deity

The first god

The self Reality *(àtma-tattva)* is the contemplation *(bhàvanà) that* (1) is free from such concepts as singleness and multiplicity by recourse to the reasoned formulations of the Màdhyamika; and (2) which decides that on's own mind is void because accomplished by intrinsic nature. After that, the God Reality *(devatà-tattva)* is the contemplation of the reality of the God to be contem-

plated and the Self Reality as inseparable and as devoid of intrinsic nature. The two realities constitute the Reality God (*tattva-devatà*) among the six gods. They are equivalent to the contemplation of voidness in the higher Tantra division that attends the muttering of such expressions as *svabhàva* and *sunyatà*.

The second god

Then one imagines that the god to be contemplated (i.e. created meditatively) out of the sphere of the Void is that very god in essence, and that his aspect (*àkara*) is the intonation of the sounds of the *dhàranì* to be muttered. That [aspect] as the mind's sole meditative object (àlambana) is the Sound God (*sabda-devatà*).

The third god

Then one imagines that his own mind *(citta)* transforms itself in the sky into a moon disk (*candra-mandala*) upon which the god to be contemplated is that very god in essence. The contemplation of its aspect as the aspect of the letter, the color of liquid gold, of the *dhàranì* to be muttered, is the Letter God (aksara-devata).

For those Sound and Letter Gods, it is satisfactory to use either the long (*dìrgha*), the essence (*hrdaya*), or the near-essence (*upahrdaya) dhàranì.*

The fourth god

Then one imagines that from those letter emanate innumerable rays of light. from the ends of which issue innumerable aspects of the body of that god to be intensely contemplated. They purify all sentient beings from their sins, obscurations, and sufferings, and they give joy to all the Buddhas and their sons [i.e. Bodhisattvas] by marking offerings to them. Then the rays, together with the gods, are withdrawn, absorbed by the letters; and the moon, together with the letters, transforms itself into the perfected body of the god to be contemplated. This as the meditative object is the Form God (*rùpa-devatà*).

At the time of doing service through contemplation of Self Generation, one need only contemplate the Lord (*prabhu*) but not

his retinue (parivÈra), palace (*vimàna*), etc.

The fifth god

Then, if one know [them] he touches with the various *dhàranis* and seals *(mudrà)*: 1. the crown of the head, 2. the space between the eyebrows *(urnà-kosa)*, 3. the eyes, 4. the shoulders, 5. the neck, 6. the heart, and 7. the naval. If one does not know (them) to that extent, he touches those places with a single *dhàranis* and seal of that particular Family among the three Families. And having been [thus] *adhisthita*), they are the Seal God (*mudrà-devatà*).

That is equivalent to the blessing of the sense bases (*àyatama*) in the higher Tantra divisions.

The sixth god

Then while the aspect of the god is bright, one fortifies the ego *(ahamkàra or garva)*. That [aspect] taken as the mind's sole meditative object is the Sign God (*nimitta-devatà*).

Those [gods] are equivalent to the generation by means of the five Abhisaṁbodhis in the higher Tantras.

Discussion of Self Generation

The older *gurus* of Tibet maintained the following: In the Kriyà Tantra the contemplation of oneself as a god does not exist because the magical talent *(siddhi)* is obtained as a result of contemplating a god in front, for which reason they said, "one obtains *siddhi* from a god who is so to say a master *(lha rje bo lta bu*)." There is contemplation of Self Generation in the Caryñ Tantra nevertheless, after drawing in the *jnàna* beings, there is neither Initiation *(abhiseka)* nor the application of the seals (mudrà-nyàsa) of the Master of the Family; without generating the *samaya* beings in front , one invites the *jnàna* beings and, after seating them, makes offering and takes *siddhi*, for which reason (s) they said, "One takes *siddhi* from a god who is so to say a friend (*lha grogs pa lta bu)*." In the Yoga Tantra one generates the self into a god, draws in the *jnàna* beings, is conferred Initiation, applies the seal of the Master of the Family, and finally asks the god to depart. In

the Anuttara Tantra one generates the self into a god, draws in the *jnàna* beings, is conferred Initiation, applies the seat of the Master of the Family, and at the conclusion the gods are not asked to depart. The four Tantra divisions are determined according to the four different ways of generating the gods. This is made known in the Explanatory Tantra of the *Guhyasamaja*, the *Jnànavajrasamuccaya* (Toh. 447), which sets forth that the accomplishment free from the sublime joy of the *jnàna* beings and free from the pride of oneself as a god, is well established in the Kriyà Tantra.

Bu-ston Rin-po-che said, "The *àcàrya* Buddhaguhya mentions that in the Kriyà Tantra there is Self Generation and he maintains that it is not in conflict with the Kriyà and Caryà, but the import here has to be investigated." Thus, he left the matter undecided.

Our own school maintains that in the Kriyà Tantra there are all those things: generation of self into a god, Initiation following the introduction of the *jnàna* being, and application of the seal of the Master of the Family. When the *àcàrya* Buddhaguhya quotes the *Mahavairocana* (Toh. 494) and the *Vajrapàny-abhiseka* (Toh. 496) Tantras, he does not derive a reason for asserting that the explanation of Self Generation is consistent with the Kriya Tantra, because he has not quoted from that (class of) Tantra. But when in the *Dhyanottara-tika* (Toh. 2670) he quotes the *Vajrosnisa-tantra* and the *Vajra-vidarana-vaipulyatantra*, showing the method of contemplating the six gods, he well explains that [method to be Kriyà Tantra]; and the specialists who do not admit those two to be Kriya Tantra are in turn without reason, becasue it is also said in the *Caryàmelapaka* (Toh. 1803). "According to the Kriyà Tantra *Vajrosnisa...*"

Moreover, it is an unfounded, distorted view which holds that in the Caryà Tantra there is no Self Generation, because that view explicitly contradicts the *Mahàvairocana* (Toh. 494), etc.

Those who say there is no Self Generation in the Kriyà Tantra are in disagreement with the extensive Tantra *(vaipulya-tantra) Vajrosnisa*, its concise form *(laghu-tantra) Dhyànottara* (Toh. 808), the *Vajravidà-ranà-vaipulyatantra*, its eminent concise plan *(kalpa-laghu-tantra)* [the *Vajravidàranà-nàma-dhàrani*, Toh. 750], and the noble *Susiddhi* (Toh. 807), which clearly state the method of contemplation by way of the six gods and the method of contemplation in the meditation by means of the four members of service; are in disagreement with the bulk of Kriyà Tantras, which state those [two methods] in an unclear way; and are in disagreement with the explanations by the two *àcàryas Varabodhi* and Buddhaguhya.

The *Dhyànottara* (Toh. 808), when stating the four members of service, says: "Immerse you self in the sound, the mind, and the ground." If the "ground" *(gzi)* of that passage does not mean the contemplation of oneself as a god, then when the *Mahàvairocana* (Toh. 494), teaching that, says: "This `ground' is deposited in one's god, and it may be discerned in one's own body;" the "ground" of this passage would perforce also not mean the contemplation of oneself as a god. If that were the case, neither would there be Self Generation in the Carya Tantra; consequently, if that were so, your own thesis [i.e. that of the older *gurus*] would be contradicted.

Moreover the *àcàrya* Varabodhi explains in his lucid exposition (i.e. Toh. 3066) of the *Susiddhi* that if there were no revulsion from the ordinary pride by means of the contemplation of the self as a god, or if there were no contemplation of voidness in the sense of the natural state of all things, there would be no *siddhis*, such as 'appeasing ',at all; and he point out that the *Vajrapàny-abhiskseka-tantra* says the same. Therefore, if there were no Self Generation in the Kriyà Tantra, no *siddhis* whatsoever could be accomplished though the Kriyà Tantra.

Besides, that would disagree with all these works: Àrya Nagarjuna's *Sahasrabhujàvalokitesvarasàdhana* (Toh. 2736), which explains Self Generation, the drawing in of the *jnàna* being, Initiation and application of seal; Aryàsanga's *Maitreyasàdhana* (Toh. 3648), the nun Dpal mo's *Ekàdas'amukhàvalokites' varasàdhana* (Toh. 2737),the *sàdhanas* of the five Gzuns grva by the *àcàryas* Santi-pà (his Toh. 3126) and Jetàri "he who has defeated the enemy" (probably Toh. 3119-3123 inclusive), all of which explain the contemplation of one's self as a god, and thereupon the entrance

of the *jnàna* being, conferring of Initiation, and application of the seal of the Master of the Family; and moreover, the *Sgrub thabs rgya mtsho* (Toh. 3400-3644), the *Sgrub thabs brgya rtsa* (Toh. 3143-3304 and Toh. 3306-3399), and the *Sgrub thabs phyed nis brgya ba* (Toh. 3645-3704), which generally set forth the Self Generation when presenting a *sàdhana* of the Kriyà Tantra.

Furthermore, at the time of conferring the Initiation of the Kriyà Tantra, it would not be proper for the *jnàna* being to descend, because it is not proper for there *jnàna* beings to enter the disciple. And that is not all! It would not be proper to perfrom an Initiation of the Kriyà Tantra, because it is not proper for either the preceptor or disciple to generate [himself] into a god.

If what they claim is the case, their own position is in explicit disagreement with the fundamentals and assumptions of generating the preceptor into a god, generating the disciple into a god and arranging of gods in locations of the body, as found in the Initiation rites of the five Gzuñs grva, etc.; and also in disagreement with the explanation about generating the preceptor into a god at the time of service and generating the discipline into a god at the time of Initiation, as found in the *mahàsiddha* S'avari-pà's *Mandala-vidhi* (Toh. 2932) of the many gods of the white *Vajravidàranà.*

Moreover, in the KriyàTantra there would not be a complete basis for the affiliation *(rigs hdrahi rgyu)* with the Formal Body *(rupa-kàya),* which is what establishes the superiority of the *mantra-mahàyàna* over the *pàramità-mahàyàna,* because the contemplation of oneself as a god is incomplete. There would not be a complete resultative path construction in the Kriyà Tantra, because there is no contemplation in immediacy conforming to the five perfections of the resultative phase. Also, in the Kriyà Tantra there would not be a complete construction of the path of passion (anuràga); both the *Hevajra-tantra (Toh.* 417-418) and the *Samputa* (Toh. 381) relate the four Passion Families *(anurage-kula)* to the four Tantra prepares the path of passion consisting in the mutual gazing of the male and female gods, so if it is not proper to contemplate oneself as a god, that [path] is not prepared.

In regard to the meaning of the scripture *jñànavajrasamuccaya* (Toh. 447), it does not teach that in the Kriyà Tantra there is no generation of oneself into a god nor entrance of the *jñàna* being into that person. Rather it teaches that there occurs in the Kriyà Tantra a method in which, without contemplating oneself as a god and without introducing the *jnàna* beings into oneself, one makes offerings to the god in front and takes *siddhi.* It also explain that method as one in which ordinary candidates of the Kriyà Tantra with week sense faculties and belonging to the class of people incapable of comprehending the comtemplation of oneself as a god, take disshi after comtemplating the god on front. in one is a candidate for the high goal *(uddesa)* of the Kriyà Tantra, he is taught the contemplation for the high goal (uddesa) of the Kriyà Tantra, he is in agreement with the explanation of the teacher Buddhaguhya.

The thesis that in neither the Kriyà nor Caryà Tantras is it proper to introduce the *jnàna* beings into oneself, disagrees with the explanation by the *Vajrapàny-abhiseka-tantra* (Toh. 496) that if one becomes steadfastly habituated in the conviction that his own [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech and mind of a god, he acquires the merit of all his bodily movements being equivalent to the affixing of seal *(mudrà*)and all his vocal expressions being equivalent to the muttering of incantations *(dhàrani)*;—thus if it is not proper to draw the *jnàna* being into oneself, one most deny that it is proper to be convinced that one's [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech and mind of the *jnàna* being.

Now, if in both the Kriyà and Caryà Tantra the *jnàna* beings may enter the person and he may be conferred Initiation and may apply the seal of the Master of the Family, why is it that the two preceptors Buddhaguhya and Varabodhi do not set those forth? They merely do not set forth in an explicit way the necessity of doing those things; but they do not say that they should not be done, and therefore one must not infer that they should not be done.

When in our school the ordinary candidate of the Kriyà Tantra takes *siddhi* after contemplation of the god in front and without the contemplation of himself as the god, that is just the gate of entrance to the path, not the contemplation which completes the path. In regard to the contemplation which completes the path for the leading candidates of the Kriyà Tantra, if there were no contemplation of oneself as a god the body of the path would be incomplete, for which reason it is improper to omit Self Generation. And since the entrance of the *jñàna* being, conferring of Initiation, application of the seal of the Master of the Family, are 'limbs' (or 'ancillaries',*anga*) of perfection, then we maintain that even if they are not done, there is no fault which severs the body of the path.

Pranayama

There are also contemlation of *pràna-àyàma* in the tree lower Tantras. However, *pràna-àyàma* as discussed in the circle of the Arya school of the *Guhya-samàja; pràna-àyàma* as discussed in accordance with other Anuttara Tantras, such as the *Kàlacakra*; and that [of the three lower Tantras] — are certainly three different things.

Now, what is the *pràna-àyàma* discussed in three lower Tantras? It is as the *Vaircana-tantra* (Toh. 494) and its commentary (Toh. 2663) by Buddhaguhya say : *pràna* is the vital air *(vàyu)* passing through the doors of the sense organs *(indriya); ayama* is the dispersal into other sensory domains *(visaya)* of the mental elements *(tarka)*. Binding or abolishing the *pràna-àyàma* means preventing the vital air and the mental elements from escaping outside, and containing them inside.

On what occasion should that [particular Prànàyàma] be contemplated ? On the occasion of *yoga* with signs *(sanimitta-yoga)*. And on what occasion within that [*yoga* with signs] should it be contemplated ? It is contemplated on the occasion of service *(sevà)* in the Kriyà and Caryà Tantras, either after completing contemplation of the six gods, or after accomplishing Generation in Front, as the case may be.

For the sake of what requirement is it contemplated ? The requirement to solidify the meditative object involving the abolition of the craving for ordinary appearances and involving the transfiguration of one's body into that of a god. For solidifying that, the requirement to inhibit the escape of the mental elements.

What is the profound means of inhibiting that ? The mind's steed is the vital air *(vàyu)*; therefore, when the vital air is contained within , the mind is held with no freedom of its own. That is why one contemplates the *pràña-àyàma*.

What is the procedure in this contemplation ? Controlling the vital centers of the body, one draws the upper vital air *(ùrdhva-vàyu)* inside to the navel, pressing it down; and draws the lower vital air *(adhas-vàyu)* up to the navel, holding it there. The mind is fixed solely upon the god. Thereupon, when one is no longer able to retain the vital air, it is emitted, and while one is relaxing, the mind is fixed solely upon the god. Then he again holds the vital air within and contemplates in the same manner.

The *pràña-àyàma* of the three lower Tantra divisions has different occasions, requirements, and methods of contemplaton from the *pràña-àyàma* explained in the Anuttara [Tantra].

β. *Generation of Deity in Front*

There are six things, offering and so on, to be done while accomplishing the Generation in Front: generation of the residence; invitation to the god to be residents and offering of seats; exhibition of the seals; offering and praising; confession of sins; contemplation of the four boundless states.

I' *Generation of the Residence* (adhàrotpatti)

If it is prescribed to have a flask and other things in front [of the officiant], that is proper; otherwise, their omission is proper. But he must imagine an earth suface (*bhùmitala)* made of many jewels and strewn with gold sand. He blesses it with the formula, *Om calavi (ra] hùm svahà*.

Upon it he imagines an ocean of milk, free from such a fault as fishgills, adorned with such flowers as the red lotus *(padma)* and the blue lotus *(utpala)*, and over which soar flocks of bejewelled birds. He blesses it with the formula, *Om vimala-dhaha hùm.*

In the middle of this [ocean], he imagines a four-sided Sumeru mountain, adorned on all four sides with rows of stairs made [respectively] of gold, silver, sapphire *(indranila)*, and amber, all over which spring up wish-granting trees *(kalpa-vrksa)* decorated with a thousand fluttering victory banners. He imagines rising above those to a height of many *yojanas* a lotus trunk which takes its origin from a shaft in the center of Mount Sumeru, is graced with many jewels, has leaves made of variegated jewels and [blossoms] whose filaments are of gold, anthers of amber, and tops of pistils ringed by lines of silver. In addition, there are other myriads of lotus nets outstretched. After joining the palms of his hands in salutation, he presses down his left thumb with the right and recites one hundred times, *Namah sarva-tathagatanam sarvathà udagte spharanahimamgaganakham svàhà*, and so blesses [his vision].

Above it, he is to imagine a canopy *(vitàna)* [appearing] in an instant. On top of that [canopy], he generates the complete characteristics of an eaved palace *(kutàgàra)* and generates within it various seats; and he may also generate within the palace *stupas* of the varieties 'victorious' and 'radiant'.

II' *Invitation to the gods to be residents (adheya) and offering of seats*

The invitation must be done with the an oblation *(arghya)*, which therefore must be prepared beforehead. The vessel for that is of gold, silver, and so forth; and a copper vessel is auspicious for all [invitations] in common. For appeasing rites *(sàntika)* and their superior *siddhi*, barley and milk are required. For rites to increase prosperity *(paustika)* and their middling *siddhi*, sesamum and sour milk are needed. For terrible rites *(abhicàruka)* and their inferior *siddhi*, ordinary urine together with millet, or blood, is offered up. Parched rice, fragrant odors, white flowers, *kusa* grass, and sesamum mixed in pure water, which are auspicious for all rites in common, are prepared and incensed with the odors of incense. One blesses the oblation by reciting seven times an appropriate one among the general *dhàrani* of the Vidyàràja and of the three Families, among the *dhàranis* of all the rites of the individual Families, or among the *dhàranis* of Invitation.

Thereupon one looks in the direction of the painted image and so on in front, salutes it and kneels down, then executes the Seal of Invitation: he joins the fingers of his hands, allowing the palms of his hands to touch, stretches out both indexes, and beckons with his two thumbs. Then he recites:

> By reason of my faith and my pledge,
> Come hither, come hither, O Bhagavat;
> And after enjoying this oblation of mine,
> Becasue it was offered, make me joyful !

At the end of the *dàrani* he adds "Come, come !" *(ehy ehi)*. He grasps the vessel with the oblation and offers it to the Tathàgata Family, raising it level with his head. For the other two Families, he offers it on the level of his breast or navel, respectively. Then he imagines the arrival of *jñàna* beings who resemble himself.

Regarding the *dhàranis*, the *Susddhi* says that the male deities are best invited with the *dhàrani* of the Vidyàràja; the female deities with the *dhàrani* of the Vidyàràj*ni** and that invitation is make either withthe individual *dhàranis* or with the general *hudayas* of the Families. [These last] are for the three Families, in order, *"Jinajik ehy ehi !" " Arolik ehy ehi !* and *"Vajradhrk ehy ehi !"*

Moreover, the *Susddhi* in its chapter on Invitation says that when the basic god to be invited is standing upright, or sitting, or is bent over, one should assume the same posture while invinting with the oblation; that if the prescribed oblation is not available, one should ask [the deity] for indulgence and do the invitation with whatever is available.

Thereupon, with seals such as the "lotus sitting posture" and with *dhàranì* such as *Om kàmalàya svàhà*, one offers seats to [other] deities according to circumstances, and bids them be seated. The two teachers (i.e. Buddhaguhya and *Varabodhi) do not refer to a generation of the *samaya* beings after the *jnàna* beings have been invited and asked to be seated. Therefore, it is not necessary to generate them, but neither is it improper to do so.

III'. *Exhibition of the Seals (mudra-darsana)*

Then one recites *S'ankare samaye svàhà*, and displays the Symbolic Thunderbolt Seal *(samayavajra-mudrà)* by pressing the tip of his small finger with his right thumb, and suggesting the shape of a thunderbolt with the remaining [three] fingers.

Next, he exhibits the seals of the three Families and recites the three *hrdayas, Jinajik*, and so on. In regard to the seals: both hands are joined so as to make a fist, showing both thumbs; within the same seal the left thumb is hidden inside [the fist], while the right thumb is showing; then the left thumb alone is shown. The three in the given order are the seals *(mudrà)* of the three Families.

Then one ties the Great symbol *(mahàsamaya)* seals of the Families and gyrates them, which is said to provide a great protection against all injuries done by obstructive demons who pursue from without. When one proceeds that way and is not successful [in the protection], he should recite the *dhàrani* of whichever wrathful deity suits the occasion, while throwing white mustard seed, and the pursuing obstructive demons will be frightened away.

IV'. *Offering and Praising (pujastutyadika)*

This will be treated in two parts, presentation of offerings and praising.

A'. *Presentation of offerings.* — The offering materials are offered after driving away their obstructive demons, purifying and glorifying them. There are many differences between the Kriyà-

Caryà, the Yoga, and the Anuttara Tantras as regards the number of oblations , their sequence, and the [accompanying] seals. Then what are number, sequence, and seals for the presentation of offerings in the Kriyà-Caryà ?

(1) One executes the Seal "Assigning [the offering]" by interlacing the two little fingers and two ring fingers, bringing the two middle fingers against one another, outstretched, drawing together the indexes at the third joint, and joining the two thumbs on their edge; and recites:

> O Bhagavat, who went to bliss,
> Come hither and be seated.
> Having enjoyed my oblation,
> May your mind deepen my mind;
> I am devoted to Thee!

At the end of the *dhàranì* of the deity, he presents the oblation while reciting, *Argham praticcha svàhà* ("Accept the oblation, *svàhà*").

(2) With his right hand in a fist, he forms a pincers with his index and thumb and picks a flower form the vessel containing the water for the feet, then makes the seal of successively releasing the fingers. Substituting "feet-cooling water" for "oblation" in the stanza cited above, he offers the feet-cooling water , while reciting, *Om pravaram satkaram pàdyam praticcha svàhà ("Om!* Accept this most excellent beneficent feet-cooling water, svà*hà!").*

(3) Thereupon he reflects the image in a mirror, if he can provide it, and gives an actual bath to the reflected image. If he cannot provide it, such persons as the assistant to the offering or other persons make the seal of "washing the body ", that is, form a level surface with the backs of their hands, so that the tipe of the thumbs and the index fingers touch each other . He offers a bath, while reciting, *Om sarvadevatà-acintya-amrta svàhà ("Om!* The inconceivable ambrosia of all the gods, *svaha!")*

(4) Next he mentally offers food and ornaments; and, while offering with music, he mentally performs melodies of praise. Then, with his right hand he makes the seal of "taking refuge" and "marking

gifts". Seizing the wrist with thew left hand, he makes the seal of "perfume", reciting:

These auspicious perfumes, divine substance,
Pure and born from purity, I present with devotion.
Having enjoyed them, make me joyful!

While reciting, *Ahara àhara sarvavidyàdhari pujite svàhà* ("Take it, take it, O Holder of all *vidyas*, while worshipped, *svàhà*"), he offers the perfumes. He uses this same *dhàranì* when he presents offering in the other three cases, exclusive of the lamp [hence, in cases 5 to 7, below].

(5) He makes the "flower" seal after the model of the lotus: the fingers of both hands interlaced; within the hands the tips of the index fingers come to a point making a bracelet, the thumbs touching the sides; and recites;

This auspicious flower, divine substance,
Pure and born from purity,...

with the other two lines as previously. (and offers a flower with the *dhàranìs).*

(6) He makes the "perfumed incense" seal: the little, ring, and middle fingers of the two hands are brought against one another and the backs of the nails of each of these in that order are brought against each other; the two index fingers are stretched out at an angle, while the two thumbs are placed against their sides: and recites:

This divine substance composed with perfume,
The delightful elixir of forest glades,
I devoutly offer ..
(And offers incense with the *dhàranì*)

(7) He makes the seal of "food for the gods ": the palms are cupped and the index fingers slightly drawn toward one another ; and recites:

These repasts of *dhàranì,*
The delightful elixir of medicines ,
(And offers food with the *dhàranì)*

(8) He makes the seal of "lamp": the thump and middle finger are stretched upward, touching one another, the hand made into a fist; and recites:

Pray enjoy these lamps,
Auspicious and triumphant over harmful elements,
Virtuous and dispelling of devotion.
Which I offer with devotion.

While reciting, *Alk151lì àlokaya vidyàdhari pujite svàhà* ("Behold, behold! O Vidyàdharin, while worshipped, *svàhà*"), he offers the lamps.

If the oblation and the succeeding offered cannot be actually provided, it is taught that they may be offered mentally by visualizing them vividly. Indeed, it is taught that even when the offerings are actually provided, they are first to be passed mentally in review, for the mental offering is the chief thing.

B'. Praising.— Thereupon, one should proceed according to the *s'usiddhi,* which says that the There jewels and the Masters of the three Families are to be praised.

I salute the Tathàgata, the Lord of great Compassion,
The omniscient Teacher, field of an ocean of merit and noble qualities.
I salute the quiescent Law (*dharma*),
Which, being pure, frees from craving ,
Which, being virtuous, liberates from evil destiny,
Which, being solitary, is the ultimate goal.
I salute the Virtuous Host *(samgha*),
Which after liberation teaches the path of liberation,
Is well founded in the points of moral instruction.
Possesses the good qualities of the holy field.
I salute Mañjus'rì,
Who bears the aspect of a youth (*kumàra*)
And is adorned with the lamp of insight
That dispels the darkness of the three worlds.
I salute him, the ever-merciful one,
Called by the name Avalokita,

Who is praised by all the Buddhas
And has accumulated all holy merits.
I salute vajrapani,
Powerful, fiercesome, the virtuous *vidyàràja*
Who tames the obdurate.

Moreover, one makes praise by way of whatever be the deity of that occasion, and recites a hundred times the praising *dhàrani, namah sarvabuddhabodhisattvànàm sarvatra S amkurumi ta abhijnà-ràsini namo stute svàhà* (Homage to all the Buddhas and Bodhisattvas! Everywhere I fashion thy beams of supernormal faculties. *Namo stute svàhà").*

V'. Confession *of sins, etc. (papadesanadika)*

Here follow:

A'. Confession of sins *(pàpa-desand).*

B'. Refuge formula *(sàràna-gamana).*

C'. Svmpathetic delight *(anumodanà)* [with the merit *(punya) and* knowledge *(jnàna)* amassed by the Buddhas and Bodhisattvas].

D'. Exhortation and entreaty [to the Buddha to turn the Wheel of the Low and to not depart into *Nirvàna* as long as there be candidates].

E'. Fervent aspiration *(pranidhàna)* [to alleviate the sufferings of humanity].

VI'. *Contemplation of the four boundless states (caturapramana-bhavana) and Generation of the Mind (cittotpada)*

The purpose of confession and so on, contemplation of the four boundless states,[25] and generation of the Mind (of Enlightenment] after offering and praising , is to purify the vow by fastening it with confession, which is comparable to taking the bows *(samvara)* of the five Families and so on in the higher Tantra divisions after presenting the offering [part] of [mandala] complection and *[mandala]* offering; the best procedural offering *(pratipatti-pùjà)* through locational offerings is for the purpose of the best delight of the offering domain, and this [offering] here is also similar to that

[higher Tantra procedure].

X. *The Four Members, general*

Those two [*i.e.*, the Generation of Self and the Generation in Front] constitute members of muttering *(jàpa-añga).* For the genuine muttering one must complete the four members of muttering. Consequently, the *Dhyànotara* says, "Immerse yourself in the sound, the mind, and the ground."

The "ground" member. The "ground" (T. *gzi,* S. *vastu*) is the body of the god in whose heart the *dhàranì* wheel is deposited. Of the two kinds, the "subjective ground" *(bdag gi gzi)* is the contemplation of oneself transfigured into a god; and the "objective ground" *(gzan gyi gzi)* is the contemplation of the god generated in front. Those two are each a member among the four members of muttering.

The member of immersion in mind (citta-nimna); This has the vivid meditative object *(alambana)* consisting in one's mind (citta) in the shape of a moon-m andala in the heart of the diety generated in front.

The member of immersion in sound (svara-nimna): This has the vivid mediatative object consisting in the letters of the *dhàrani* to be recited located upon that *[moon-mandala].*

The chaplet *(aksà-màlà)* should be preferably made of [seeds of] the Bodhi tree for the Tathàgata Family, lotus pods for the Padma Family, and *rudràksa* (berries of Elaeocarpus Ganitrus) for the Vajra Family; but if those are not available, other material will do. One blesses it by counting 1008, 108, 54, or 21 times, and recites according to the rite.

There are two methods for the muttering: muttering while dwelling on the shape of the syllables, and muttering while dwelling on their sound.

I'. *Muttering while dewelling on the shape of the syllables*

There are two kinds: muttering while dwelling on the shape of the syllables in the heart of the deity generated in front; muttering

while dwelling on the shape of the syllables in one's heart.

The first kind: One binds the *pràna-àyàma* as previously described and mutters by way of the complete four members of muttering while simultaneously dwelling on the body of the deity generated oin front and on the three syllables which are on the moon set in the heart [of the deity's body]. When exhaling, one should not mutter *dhàranì*, but hold the mind fixed on one's own body contemplated as the deity. Then, again holding the breath, one should mutter as before.

The second kind: The garland of *dhàranìs* is at a modest distance in front of himself, slightly higher than himself, upon the moon the heart of the deity generated in front. While inhaling, he attracts that [moon and garland] into himself and transfers it into his own heart. He dwells on it while muttering, as long as he does not release his breadth; but when he exhales the wind, he is to imagine that the moon, along with the garland of *dhàranì*, is emitted together with the wind and then is stationed in the heart of the god in front. Again in the same manner as before he transfers it into his own heart.

II'. *Muttering while dwelling on the sound of the syllables*

First one distinctly recalls the four members of muttering. Then, without dwelling on the shape of the syllables of the *dhàranì*, the moon, or the body of the god, one dwells on the tone of the sounds of the *dhàranì* while he recites. Moreover, it is not as though the *dhàranì* were being uttered by another person and being heard by oneself, but rather one dwells on the tone of the sound of that *dhàranì* at the time oneself is reciting it.

This rite of dwelling on the tone of the *dhàranì* involves both mental recitation and whispered recitation. The commentary (Toh. 2670) [on the *Dhyànottara*] states that one cannot employ whispered recitation while restraining the *pràna-àyàma*; [the work] explains the sequence in outline this way: first one performs the whispered recitation; when, during that [recitation], the mind is not distracted, then one restrains the *pràna-àyàma*, performing the mental recitation.

According to the commentary, in the first case (I', the first kind), there are three meditative objects: the god, the moon, and the *dhàranì*-garland; in the second case (I', the second kid), there are two meditative objects: the moon and the *dhàranì*-garland; in the third case (II'), there is only one meditative object: the sound [of the *dhàranni*. A single person must proceed by these three steps.

The fifth chapter of the *Subàhu* (Toh. 805) tells what should be done at the time of muttering:

> While muttering, one should be neither hurried nor slow,
> Neither too loud nor too low,
> Neither speaking nor distracted,
> Nor disregarding the upper and lower vowel signs, the *anusvàra*, or the *visarga*.

And also:

> The one whose mind is slothful, lascivious, and unvirtuous,
> Whenever and wherever it may wander, distracted,
> Then and therefrom he must quickly turn it back

And apply it to the excellent syllables of the *mantra-dhàranì*. Furthermore, the *Susddhi* (Toh. 807) says that at the time of muttering, when one is in the phase of dwelling upon a god, and so forth, although there be other excellent objects upon which to dwell, one should pay no attention to them.

In rites of appeasing and increasing prosperity, one recites leisurely; and in terrible rites, audible to others. The periods of recitation are as follows: a full watch in the morning and at night; a half watch at dusk and at dawn; at noon, wither a half, a third, a fourth part of a watch, or even a brief recitation. It is preferable to follow the recitation with brunt offering *(homa)*.

Regarding the number of recitations, the *Susiddhi* says:

> In general, if there be of syllables
> The numbers of fifteen of fewer,
> One must mutter [each syllable] 100,000 times;
> Up to thirty-two syllables, it is said

The muttering [of the entire formula] must be
done 30,000 times;
When the syllabes are more than that,
Do the preliminary service [of the entire formula]
10,000 times.

It is not necessary to do the recitation for any other [deity] besides the Lord.

When during the recitation one becomes drowsy, yawns, sneezes, coughs aloud, breaks wind, or feels an urge to ease nature, etc., he immediately sets aside his chaplet, interrupts [the service], makes ablutions, and starts again from the beginning of the count. What has been recited before does not count. Moreover, the *Susiddhi* teaches that if through inadvertence one makes the recitation of another deity and has appealed to him mentally, he recommences his muttering; also, that if one is oppressed by inimical spirits or plagued by disease, slothful, careless, fatigued in body and mind; if he has transgressed the times set for the ritual, is uncontrolled, mutters with an impure mind, has had an evil dream the night before but not recited a hundred times on the following day the *dhàrani* of the Master of the Family, his muttering do not count in the recitation. Furthermore, the same work states that if one recites half in one location and half some where else, though he completes the whole recitation, it is all to no purpose.

The times of the watches are as follows: The morning interval is from the moment when half of the sun disk emerges until it casts a man sized shadow. Noon is the eight he or ninth *chu tshod* [approx. 45 minute period, 1/4 of a watch]. The afternoon interval is from the moment when there remains a man sized shadow until half of the sun disk is submerged. The initial interval of night is from the moment when half of the sun disk is submerged through half the night. The period from this half-way point today when half the sun disk has emerged is called the second interval [of night].

Midnight onward in the time for terrible rites, such *[siddhiṣ]* as invisibility, and the cemetary rites; while in other periods one performs the appeasing rites, etc., as is explained [by *Varabodhi].

He explains that recitations made at other times than the established watches do not count.

One should do just as quoted in the "Lucid Exposition" *(abhisamaya)* [i.e., the commentary (Toh. 3066) by Varabodhi on the *Susiddhi*]:

One must complete the muttering with recitation;
Then permanently protect it by doing
The muttering twenty-one times
To the Mother and Master of the Family.

The Mothers of the three Families are Locaanà, Pàndàra, and Màmak*i*.

(c) Terminating acts to the four members of muttering

The way in which one concludes the four members of muttering is to offer his roots of merit *(kus'ala-mdhàraniùla)* as a cause *(hetu)* for *siddhi* to the deity by means of the seal of the flask *(kalasa-mudrà)*.

Those who say that with this seal the chaplet is offered, have not studied [sufficiently]. However, after finishing the recitation, the chaplet is deposited in front of the deity, for it should not be borne on the body apart from the time of doing recitation while abiding in religious purity. Then one asks indulgence [for possible omissions and other imperfections of the service], escorts the deity away, and so forth.

'Having recited for the main part of the watch, the steps of release at the limit of the watch are this: One release inreverse order to the sequence in which the six gods were contemplated.

The meditative object in the sound of the *dhàrani* being recited is released by dwelling on the letters of the *dhàrani*; those, in turn, by dwelling on only the moon. The moon is released by dwelling on just the body of the deity; that body in front, by thinking only of one's own divine body.

That divine body of Self Generation is released by thinking only of the syllables in its heart; that, in turn, by dwelling on the sound; the sound, in turn, by dwelling on the Knowledge Body of

the god; that, in turn, by dwelling on the Dharma-kàya. In turn, unsupported by that, one should dwell on the Self Reality *(*àtma-tattva)*. That, in turn, is released by thinking of the Maturation Body *(vipàka-kàya)* which appears as an illusion, mirage, and so forth.

Having summarized by steps those meditative objects, finally he is equipoised invoidness *(sunyatà)*. Thereupon, because the emerges in the fashion of an illusion, event at the time of giving up the watch, he should not release his hold on divine egaty. This procedure is equivalent to the unification in the phase of the Anuttara [Tantra].

Thereupon one reads a Prajñàpàramità blood, establishes a *stupa*, and so on. Moreover, everyday the offering vessels are washed, flower offerings three time swept away, upper and other robes three times praised and washed, or sensed, or sprinkled [with holy water].

When muttering, making the burnt offering, making the offerings [for *siddhi*], etc., he must always wear the upper robe, except for the time of sleeping and reclining; and must not remove his lower robe nor allow it to be soiled with dust, except for the time of sleeping and washing.

He must tie a knot in a thread spun by a virgin *(kanyà)* and dyed with the red juice o f the Safflower, or with afffron. He recites a thousand times, *Om ahara àhara badhane sukradhàrani siddhar the svàhà** ("Om. May the retainer of semen withhold, withhold, while the feàturing is efficacious ! *Svàhà*"), and binds [the thread] on his loins at night. This protects against seminal emission.

(2) MEDITATION WITHOUT MUTTERING

This has three sections, namely, exposition of the meditation of dwelling in the flame, exposition of the meditation of dwelling in the sound, and exposition of the meditation granting freedom at the limit of the sound.

(a) Meditation of dwelling in the flame

What type of person has this contemplation ? The one who has come to the limit of the contemplation of the six gods has this conteplation.

What is the method of contemplation ? One contemplates himself as the deity; in his heart the contemplates a tongue off lame, like a bright and blazing butter lamp, and in it he discrens the Self Reality; and he contemplates the aspect of his mind's reality as the tone of the sound of whatever *dhàrani* is to be uttered.

The standard for having come to the limit is as follows: When one does not feel the pangs of hunger and thirst, although not partaking of external food or drink, and when one depends on internal warmth and beatitude, the *samàdhi* is produced.

(b) Meditation of dwelling in the sound

One contemplates himself as the deity; in his heart, inside the moon- *mandala*, he contemplates a tiny body of the deity, similar to himself. In its heart, he imagines [a flame] like that of a burning butter lamp, and within [the flame], he contemplates the tone of the sounds of the *dhàrani*. This is not the same as the dwelling on the sounds of the syllables in the phase attended with muttering. In that case, it was a dwelling on the sounds recited by oneself, whether the recitation be whispered or mental. In the present case, there is no recitation by oneself: one dwells on the tone of the sounds of the *dhàrani* within the flame, heard as a bystander. The situation in the phase of dwelling in the flame is also like the present case.

And again the present case, one contemplates its aspect as the tone of the sounds of the *dhàrani* and its essence as the essence of one's own mind.

In the present case, one vividly imagines the body of the god, and so on, in sequence. Thereupon, one hold the mind solely on the sound, paying no attention to other objects, such as the body of the god. On the other hand, at the time of dwelling in the flame, one holds the mind on both fire and sound.

The standard for having come to the limit is as follows: For

example, when one goes to the limit of the contemplation of a god, the bodies, colors, hand symbols, and so on, of the chief god and of all his retinue becomes simultaneously more clearly visible than ever when seen without loss of definition before the [ordinary] eye. Likewise in the present case, when one reaches the limit, the sounds of the syllables of the *dhàrani* do not appear one after another, but arise in the mind simultaneously, more clearly and distinctly than when heard by the ear as audible sound.

All those [i.e., (1) Meditation with muttering, and (a) and (b) of (2) Meditation without muttering] are *yoga* with signs *(sanimitta-yoga).*

(c) Meditation granting freedom at the limit of the sound

In general, the *samàdhi* in which Calming *(s'amatha)* and Higher Vision *(vipasyanà)* are combined together *(yuganddha)* is the backbone, so to say, of the path of both the Pàramita-yàna and Mantra-yàna. Of those, in the Pàràmitra-yàna, having first developed Calming and having attained in full measure its characteristics, one develops, on the basis of that, Higher Vision. Having attained in full measure the characteristics of the latter, one proceeds to Calming and Higher Vision combined together. However, in none of the four Tantra divisions is the method of accomplishing itself of the *yoga* of the deity, one develops the complete characteristics of Calming.

Thus, in the two higher Tantras [i.e., the Yoga and Anuttara] one accomplishes the complete characteristics of Calming when reaching the limit of the two *yogas* of the deity, the rough and the fine.[32] The equivalent to that in the Kriyà-Caryà is the accomplishment [of those complete characteristics] when contemplating the six gods and when reaching the limit of the meditations of dwelling in the flame and dwelling in the sound.

If, through one's own power of contemplation in the meditation of dwelling in the sound, one usable to attract in actually the physical and mental cathartic *(kàya-pras'rabdhi* and *citta-prasrabdhi),* one accomplishes the complete characteristics of Calming.

In the Kriyà-Caryà one contemplates the body as the Great

Seal *(mahà-mudrà)*, speech as Incantation *(dhàranà)*, and mind as Reality *(tattva).*

Body as the Great Seal: This is the contemplation of the six gods.

Speech as Incantation: This is the meditative object in the sounds of the syllables of the Incantation, and the meditative object in the form of the syllables, in the phase of meditation attended with muttering. However, the main part is the meditative object in the sounds of the Incantation in the phases of meditation of dwelling in the flame and meditation of dwelling in the sound.

Mind as Reality: This is [the three things, *viz.*] the meditative object in the Reality of the mind, the *yoga* without signs, and the limit of the meditation of dwelling in the sound. Because it constitutes the contemplation of voidness which is the basis of the affiliation with the Dharama-kàya at a subsequent time, it grants the freedom of the Dharmakàya, and thus is the meditation which grants freedom at the limit of the sound. That being so, those three are identical.

Even when one reaches the limit of the meditations with signs he is still without the basic antidote that eradicates the root of the 'cycle of transmigration' *(samsàra)*. For eradicating the root of *samsàra*, one must have the *yoga* without sgins *(animitta-yoga)*. In the latter contemplation, one does not contemplate any conventional aspect, such as the body of a god, but contemplates according to the precepts through becoming skilled in the analysing contemplation *(dpyad sgom)* and the stoppage contemplation *(hjog sgom)* of voidness. If through one's own power of contemplation in that manner, one is able to attract in actuality the physical and mental cathritic, one accomplishes the complete characteristics of Higher Vision.

(3) ACCOMPLISHMENT OF SIDDHI AFTER APPROPRIATE SERVICE

It is the method in all four Tantra division that before one accomplishes the rites [called] Appeasing, Prosperity, and Terrible,

with [their attendant *siddhi*, of the varieties] 'insight', 'prolongation of life', and so on , one must first enact the service *(sevà)* and then attend to the rites.

Thus, for accomplishing the great *siddhis*, such as prolonging life through many great aeons *(mahàkalpa)*, one must reach the limit of both the *yoga* with signs and the *yoga* without signs; but for accomplishing the *siddhis* of allaying illness and allaying demons, etc., that much is not necessary.

Appeasing, Prosperity, and Terrible rites *(Karma)* are accomplished in that order by, respectively, the Tathagata Family, the Padma Family, Ind the Vajra Family. In the same order, one accomplishes superior, middling, and lower *siddhis*. Moreover, as in each of the three Families there are all three of the *siddhis* called superior, middling and lower, as well as all three of the rites called Appeasing, Prosperity, and terrible, one performs the three rites of Appeasing, etc. by means of the Master of the Family, Mother of the Family, and Wrathful One of the Family, respectively, in each of the Families.

There are many ways of distributing the *siddhis* among the three classes. Classified according to their nature, 'wisdom holding' *(vidya-dhara)*, supernormal faculties *(abhijñà)*, and perfect comprehension of the *s'àstras* (technical treatises), are superior. Invisibility, vigour, and swiftness of foot, are middling. Subjecting others to one's will, killing, and frightening, are lower.

Classified by their omens, the three types ocur after blazing substance, rising smoke, and warmth.

Classified by their bases, there are the *siddhis of* [one's own] body, of [ritual] substances, and of possessions *(bhoga).*

Classified by their pronounces, there are Incantations *(dhàranà)* of the nobility *(àrya)*, of the gods *(deva)*, and of the earth-bound *(bhauma).*

Although the bestower of *siddhi* be of highest rank, he may even grant lower *siddhi* because the one who accomplishes did not serve with the proper exertion. If one serves well, then even a low ranking deity, having petitioned other [higher ranking ones], may grant superior *siddhi.*

How is a dream interpreted ritually ? When in a dream one has a joyful dream of the Three Jewels [i.e., the Buddha, Dharma, and Sangha], one's own diety *(svadevatà)*, the Bodhisattvas and the fourfold congregation *(catuhparisad)* [i.e., lay Buddhists, novices, postulants, and monks (and nuns)]; mountains, elephants, cascades, the obtaining of riches ad clothing, and so on, he should exert himself toward the accomplishment.

The *Susiddhi* explains that when one is in the phase of *yoga* of the deity, these are the omens that his muttering and contemplation are succeeding: trifling hunger, freedom from illness, outstanding awareness, great and strong nimbus *(tejas)*, good dreams and prophetic dreams, rapture during the muttering, negligible fatigue emission of fragrant odors, earns application to acquiring merit, deep reverance toward the deity.

The *Dhyànottra* explains the causes for departure of the deity to be these: lack of faith, slothfulness, discomfiture by hunger and thirst, distraction, downheartedness, doubts concerning the rite, disinclination toward the muttering and meditation, delight in idle talk, prohibited pursuits, demonic obsession, the dreaming of bad dreams, and so on; and explains the cause for approach of the deity to be these : the allaying of craving, hatred, pride, deceit, and so on, and the continuous dwelling of the mind in the muttering.

Chapter-9

Fundmentals of the Carya Tantra

Chapter-9

There are two parts: the varieties of the Tantras, and method of studying the steps of the path.

a . The varieties of the Tantra

The chief of all Tantras of the Caryà Tantra class is the *Mahàvairocana-abhisambodhi-tantra* (Toh. 494). By whom was it preached, and where ? It was preached by Vairocana, the Body of complete Enjoyment (*sambhoga-kàya*) of the Victor S'àkyamuni, by the lake of the snowy range in the Akani*st*ha Ghanavyùha of the wordly realms (*lokadhatu*) called Kusumatalagarbhàla*m*kàra are stated in the *Vajrapàny-abhiseka-tantra* (Toh. 496); am extensice description is found in the *Buddhàvatamsaka* (Toh. 44, chapter eight).

There, 1000^3 of worldly realms of the four continents constitute a 1000^3 system called *Trisàhasramahàsàhasra* worldly realms. 1000^3 of those taken together are a single medium series. 1000^3 of those taken together are a single wide-spread series. 1000^3 of those taken together are an array (*vyùha*) of worldly realms Kusumatalagarbhàlamkàra. That takes in everything.

This [Mahàvairocana] Tantra is a Tantra of the Tathagata Family. It describes three *mandalas*, beginning with the one in which the face of the Lord is turned toward the West gate - (the three) constituting three tiers of the storied-palace (*kùtàgàra*) in the *mandala* of Vairocana.[3] There is also a Tantra Continuation, which, however, describes only two *mandalas.*

No Tantras of the Padma Family in the Caryà Tantra class have been translated into Tibetan.

In the Vajra Family, there is no controversy concerning the *Vajrapànyabhiseka-tantra* (Toh. 496). But such works as the *Nilàmbaradhara-vajràpani-tantra* (Toh. 498) and the Vajrapatàla-tantra (Toh. 499) were viewed with suspicion by Bu ston Rin po che and others.

b. Method of studying the steps of the path

There are four parts: initiation (*abhiseka*) given for the sake of making one a fit receptacle for intense contemplation of the path; purification of the vows (*samvara*) and pledges (*samaya*); procedure of preliminary service (*pùrva-seva*) after being committed to the pledge; manner of accomplishing *siddhis* after aptitude in the service. The first two parts because shared with the Kriyà Tantra, have already been discussed.

(1) PROCEDURE OF PRELIMINARY SERVICE AFTER BEING COMMITTED TO THE PLEDGES

There are two phases: Yoga with images; Yoga without images. The first of these is the yoga of the deity not governed by voidness; the second, the yoga of the deity governed by voidness. However, one should not contemplate only voidness, because one does not become a Buddha by merely contemplating voideness: it is explained that one does not accomplish both *siddhis* by means of the Yoga without images. Moreover, if someone enacts the contemplation of voidness prior to the contemplation of Yoga with images, with that alone he does not pass into Yoga without images.

(a) Yoga with images (sanimitta-yoga)

This has two sections: Muttering, consisting of four external members; Muttering, consisting of four internal members.

Muttering, consisting of four external members

One contemplates the inseparability of the 'Self Reality' (*atma-tattva*) pahi — wherein one concludes that one's own mind is void of intrinsic nature *(svabhàva-siddhi), from* the 'Deity Reality' *(devatà-tattva)*—wherein one [concludes that] the ultimate state of the deity is void of intrinsic nature. And one contemplates ons's own mind under the aspect of the moon-disk in the realm of the void. On the moon-disk he imagines the syllable *Om* in golden color, emitting beams of light. He gathers them together and from their metamorphosis is himself generated into Vairocana with one face and two hands, making the seal of equipoise *(samàpatti-mudrà)*, his gold-colored body wrapt by a blazing garland and seated on a cushion of

a white lotus and a moon. He has head ornaments and chignon and is attired in upper and lower monk's garb of silk. This is the 'Subjective Ground' (*bdag gi gz'i.*) It is also called the 'momentary reproduction risen (*abhyudita*)'.

Thereupon he contemplates the Tathàgata, like himself, in front of himself. This is the 'Objective Ground' (*gz'an gyi gz'i*).

The intense contemplation of his own mind in the shape of a moondisk within the [Tathagàta's] heart is the 'Ground Immersed in the Heart' (*sems la gz'ol bahi gz'i*).

The arrangement on that [moon-disk] of the syllables of the *dhàrani* to be recited is the 'Immersion in Sound' (*sgra la gzol ba*). Dwelling on that, he makes the whispered and mental recitation while holding his mind on the deity. While reciting mentally he must bind the *pràna* and *àyàma* as in the case of the Kriyà Tantra. The recitation is to be made 100,000 times.

Muttering, consisting of four internal members

From the sphere of the void, one generates as before [a deity] or the Victor S'àkyamuni from any of the four letters A, À, Am, Ah. This is the 'Subjective Ground'. It is taught that in the heart of that [deity] he imagines an unblemished moon-disk like a mirror with two surfaces. He fixes [his attention] on it, contemplating his own body until he sees it as the body of the deity.

He intensely contemplates Vairocana on the moon, as described before. This is the 'Objective Ground'.

In the heart [of Vairocana] he imagines his own mind in the shape of a moon-disk. This is the 'Immersion in the heart'.

On it he imagines the syllables of the *dhàrani* . This is 'Immersion in Sound'. Here, too, the two kinds of recitation and the binding of the *pràna* and *àyàma* are the same as before. Recitation is to be performed 100,000 times.

(b) Yoga without images (animitta-yoga)

This is the habituation in the decisive knowledge that concludes through higher cognition that all things (*sarvadharmh*) are void and not isolated, as regards accomplishment by intrinsic na-

ture.

The "signature" (*lag rjes*) of that intense contemplation is the transfiguration of the body of the deity on the *manas*-face (*yid o*) as though before the eyes, after reaching the limit of Yoga with images. And when he contemplates in the manner by which that brightness appears only on the *buddhi*-side (*blo kha phyogs pa*) without leaving it, and the body of the deity appears to be like the illusion of a void accumulation, he is able to attract the complete characteristics of higher vision (*vipas'yanà*).

The method of intense contemplation in Yoga without images is explained intensively in the above way by the *Vairocana* (Toh. 494) as well as in the concise commentary (the *Pindà rtha,* Toh. 2662) by Buddhaguhya. Moreover, it is consistent with the Màdhyamika *Bhavanàkram.*

(2) MANNER OF ACCOMPLISHING SIDDHIS AFTER APTITUDE IN THE SERVICE

In this Tantra it is set forth that by taking recourse to external materials such as the sword (*khadga*), one accomplishes the [*siddhi*] *khadga-vidyà-dhara,*and so forth; that by contemplating intensely the earth, water, fire, and wind *mandalas* at their positions within the body, one accomplishes the rites of Appeasing, Increasing, and so forth; that by evoking Mañjus'rì and so forth, those Bodhisattvas touch one's head, or say, "Excellent! (*sàdhu!*); and that if they appear at the conclusion of reciting "Appear, appear!" one obtains the *samàdhi* `The unforgotten Mind of Enlightenment'. And the Tantra explains many methods of accomplishing such *siddhis* as those.

Chapter-10

Fundamentals of the Yoga Tantra

Chapter-10

There are two parts: the method by which the Yoga Wheel of the Law was set in motion ; the method of studying the steps of the path.

a. *Method by which the Yoga Wheel of the Law was set in motion*

Since the method of becoming a Manifest Complete Buddha (*abhisambuddha*) according to the Yoga school has already been explained, we now take up the method by which the special Wheel of the Law of Yoga was set in motion.

Vairocana, dwelling in the Akanis*tha* Heaven, does not proceed elsewhere because he is the Sambhoga-kàya possessing the five certainties. But with the magical apparition (*nirmita*) of a Vairocana Nirmàna-kàya having four heads, he proceeded to the summit of Mt. Sumeru and took his place in the eaved palace (*kùtagàra*) of precious thuderbolts. There he took his place on a lion's throne (*simhàsana*) formed of the Bodhisattvas in their last life who had been transformed into the appearance of lions. Then he took his place on a throne consisting of elephants and the like, formed by the remaining four Tathàgatas who are Aksobhya and so forth and by the Bodhisattvas in their last life who had been transformed into the appearance of elephants and the like.

Thereupon, he set in motion the Wheel of the Law of the Yoga Tantra, including the Fundamental Tantra of all the Tantras of the Yoga class, the Explanatory Tantras, and the Tantras which conform to [respective] sections (*cha mthun*) [of the fundamental Tantra].

Among them, the fundamental one of all the Yoga Tantras is the *Tattvasamgraha* (Toh. 479). In that work the initial summary (*nidàna*) shows Vairocana as having the perfection of the two goals (*artha*). Therefore, it generates the desire to attain them. Assuming that [the desire] has been generated, all of the subsequent Tantra teaches the means of realizing those goals to be attained, and the Funda-

mental Tantra teaches the common means of accomplishing mundane and supramundane *siddhis*. Furthermore, that work has four sections, namely,

(1) Diamond (or Thunderbolt) Realm (*vajra-dhàtu*);

(2) Victory over the Three Worlds (*trilokyavijaya*);

(3) Training the Living Beings (*jagad-vinaya*);

(4) Achieving the Objective (*siddhàrtha*).

The text contains the expressions "Tathàgata" and "Tathagata Family" (*tathàgata-kula*). "Tathàgata" stands for the five Tathàgata Progenitors. "Tathàgata Family" stands for the Bodhisattvas and so forth of Vairocana's Family, and does not stand for the Bodhisattvas and so forth of the other four Families.

The first section [of the four sections] shows the ways subduing the Tathàgata (i.e., Vairocana) and the Tathàgata Family. Again, the second, third, and fourth sections, respectively, show the ways of subduing the Vajra Family, which is Aksobhya's Family; the Padma Family, which is Amitàbha's Family; the Ratna Family fulfilling the desires of the living beings, which is Ratnasambhava's Family.

The fact that the Fundamental Tantra only describes four, although there are five Families, is explained by Buddhaguhya as a merger of action (*karma*) and agent (*kàraka*) since it has the Ratna Family in the sense of the agent that accomplishes the wishes of the living beings and has the Karma Family in the sense of the action that does so.

That Tantra has a Tantra Continuation (*uttaratantra*) and a Continuation of the Continuation (*uttarottara*).

The Tantra Continuation was expressed for sake of the highest candidate who delights in the *yoga* of inner *samadhi*. It explains extensively the means of accomplishing the highest *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points not adequately covered [in the Fundamental Tantra].

The Continuation of the Continuation was expressed for subduing the ordinary candidates who, fearing the danger attendant on the *yoga* of inner *samàdhi*, have delight in such outer actions as muttering (*jàpa*) and offering (*puja*). It explains extensively the means of perfecting the mundane (*laukika*) *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points [not adequately covered in the Tantra and its Continuation].

Now, there are two methods laid down in the four Tantra divisions, namely *outer action* (*bàhya-kriyà*), such as bathing, cleaning,l etc.; and *inner yoga (adhyàtma-yoga)*. The Kriyà tantra was expressed for subduing the candidates (*vineya*) who delight in *outer action* . While the Caryà tantra was expressed for subduing the candidates who delight in practicing *outer action* and *inner yoga* in equal measure. The Yoga Tantra was expressed for subduing the candidates who delight in the *yoga of inner samàdhi*, while the Anuttara Yoga Tantra is the incomparable Tantra for subduing the candidates who delight in *inner-yoga*.

Is this contradiction to the second exposition—that of the Continuation of the Continuation of the Yoga Tantra—expounded for the sake of the candidates who delight in *outer action* ? To answer the question, we note that among the candidates of the *Guhyasamàja* there is the highest candidate, called the "jewel-like person", who, having arrived at the limit of the Steps of Production (*utpatti-krama*), does not aim at the common *(sàdhàrana) siddhis*, but taking the Steps of Completion (*nispanna-krama*) to heart, prudently aims at obtaining the highest *siddhis*. There are also the ordinary candidates, the four classes of persons called "white lotus-like" and so forth, who, having arrived at the limit of the Steps of Production, seek the common *siddhis*, such as the eight *mahàsiddhis*. Hence there are two kinds of candidates for the high goal (*uddesa*) [of that Tantra]. In the same way, there are also the chief and the ordinary among the candidates for the high goal of the Yoga Tantra. When the topic is the subduing of the chief among the candidates for the high goal, there is no [discussion of] subduing the ordinary ones. Hence there is no discrepancy.

Does this path of four sections refer to four different persons,or to four different phases in the sequential guidance of a single

person ? The great commentary on the *Sri-Paramàdya* (i.e. the *Sri-Paramàdya ditikà*, Toh. 2512 by Anandagarbha) states that the reciter and evoker of the five Tathagatas has a good nature and acts with the the three poisons in equal parts; the evoker of the Tathagata Family has a preponderance of lust (*ràga*); the candidate of the seconmd section has a preponderancxe of lust (raga); the candidate of the third one, delusion (*moha*) or wayward views (*mithya-drsti*); the candidate of the fourth, avarice (*matsarya*). For this reason, there are four different series (*samtana*) of persons.

When this teacher (i.e. Anadagarbha) uses the expression "avarice" for the candidate of the fourth section, his purport appears indirectly (*zur gyis*) to be consistent with the earlier explanation by the teacher Buddhaguhya.

The same commentary matches correspondentially the four Bodies *(kaya)*, the *svabhàva-, vipàka-, sambhoga-*, and *nirmànàkàyas*, with the Families of the four sections in the give order. It likewise sets in correspondence the four knowledges *(jnànà)*—the 'mirror-like' (àdarsa), the 'equality' (samatà), the ~discriminative' *(pratyaveksana)*, and the 'procedure of duty' *(krtyanusthàna)* in the give order; and sets in correspondence Mind of Enlightenment *(bodhicitta)*, Perfection of Giving *(dàna-pàramità)*, Perfection of Insight (prajnà-pàramità), and Perfection of striving *(virya-pàramita)* in the give order. This exposition is made from the standpoint of the fruit to be obtained.

According to this procedure, all four Families are required for the attainments of the individual candidates [each in one Family]. Therefore, the candidate who acts in equal parts mkjust be a candidate of the sections under the four Families.

For realizing the rank of Vairocana, one considers that in each of the four sections there are there types of candidates. namely, those who delight in the extended, in the average, or in thew concise. Consequently, the three *samàdhis* called initial training triumphant *mandala*. and triumphant ritual act. each have three modes of development. namely. extended, average, and concise

Again, the three extended *samàdhis* each have four classes

agreeing with the various sections [of the Fundamental Yoga Tantra]. that is , each of the three *samàdhis* , beginning with that of initial training, have the phases of *mahà-mandala, dhàrani-mandala, dharma-mandala*, and *dharma-mandala* and *Kàrma mandala*. In other words, each of the four sections has its classes of the mode of development of the three *samàdhis*.

The three average *samàdhis* each have four classes according to the sections, each with its own seal (*mudrà*), at the phase of each of the four *mandalas*.

The three concise *samàdhis* each have four classes according to the sections, each with it sown seal (*mudrà)* at the phases of a single *mandala*.

According to the *Tattvàloka* (Toh. 2510, by Anandagarbha). the correspondences between the four Families of the four sections and the four seals are as follows: Body (*kàya*) and the Great Seal (*mahà-mudrà*). Mind (*citta*) and the Symbolic Seal (*samaya-mudrà*), Speech (*vàg*) and the Law Seal (*dhàrma-mudrà*). and Marvellous Action (*karma*) and the Action Seal (*karma-mudrà*). Thus, the four sections and the four seals are made to correspond in the given order.

Moreover. the four *mandalas* and the four seals (*mudrà)* correspond in the given order, because the four *mandalas* beginning with the *mahà-mandala* lay stress on Body, Mind, Speech, and Marvellous Action in the Families of Vairocana, Aksobhya, Amitàbha, and in the other two Families.

Although the *mandala* in the Diamond Realm section, for instance, stresses the Great Seal of Body of its own Family, it is not the case that the Symbolic Seal of mind, and the others, are lacking, so one speaks of applying seals of the four Seals. One must understand the other [*mandalas]* in the same way.

Moreover, the Body of Vairocana is emphasized; but his Speech, Mind, and Marvellous Action are not lacking, so one applies seals of the four Seals. Again, the Mind of Aksobhya is emphasized, but his Body, Speech and Marvellous Action are also present. In the same way, it is the Speech of Amitàbha, but there are also his

Body , Mind, and Marvellous Action. In the two other Families, the main thing is Marvellous Action, but as Body, Speech, and Mind are also there, one applies the seals of the four Seals.

The *Avatàra* (Toh. 2501, the *Tantràrtyhàvatàra* by Buddhaguhya) says: "This sequence emphasizes four types beginning with Body; for this reason one speaks of four *mandalas*. Nevertheless, it is not possible in general to have a mind without a body, nor a voice without body and mind. Consequently, even in the various *mandalas* on must have the four portions, beginning with Body. Therefore, all the *mandalas* of the Families are here explained as having the signs of Body and so forth, and a their order, the four Seals, the Great Seal and the Symbolic, Law, and Action Seals."

If one comprehends their varieties down to the minute details, one understands that there is no contradiction between the two explanations when the *Sri-Paramàditikà* (of Anadagarbha) somtetimes explains the path of four sections by partitioning it into partial conditions for a single person to become a Buddha and sometimes explains it in the sense of the path of the various mental series of persons.

In the Yoga Tantra there is no contemplation of the sphere of purification - [in this case] the steps of birth state (*utpatti-bhava-krama*) — conforming to the category of corruption (*samklesà*) [as in the case of the Anuttara Tantra], but there is a contemplation conforming to the resultative phase. The three *àcàryas* (i.e., Anandagarbha, Buddhaguhya, and Sakyamitra) have not discussed the contemplation of Buddhahood as Vairocana at the end of completing the five Revelation-Enlightenments (*abhisambodhi*) nor correlated each [of those five] with preceding biographical elements. However, the purport of the *tattvaloka* (Toh. 2501) of Anadagarbha is that the steps between the end of competing the give Revelation-Enlightenments and Buddhahood as Vairocana are the acts of a Bodhisattva of the Tenth Stage, and that the subsequent acts are the acts in the province of a Buddha.

If one intensely contemplates a god in conformity to the acts in the province of a Buddha but does not apply the seals of the four Seals, then likes of the path are missing. Consequently, these

must be briefly discussed.

b. *Method of studying the steps of the path*

This has five parts: meaning of the expresion 'four seals'; varieties; sequence; requirement and benefit of applying seals; and method of applying seals.

(1) MEANING OF THE EXPRESSION 'FOUR SEALS'

One should not overlook the meaning of impressing with seals:[21] it is the method of intense contemplation of a god. The impression with the seals of the four seal must not transgress that method.

(2) VARIETIES

Here there are the seals, (a) Great Seal, (b) Symbolic Seal, (c) Law Seal, (d) Action Seal,. Moreover, there are the three seals, (e) seal of the sphere of purification, (f) Seal of the path of purification, (g) Seal of the fruit of purification.

The sphere of purification

In regard to the Seal of the sphere of purification, the oridnary body, mind, voice, and their conduct are, in that order, the chief spheres of purification for the Great Seal, Symbolic Seal, Law Seal, and Action Seal.

Moreover, lust, hatred, delusion, and avarice are, in that order, correlated with the spheres of purification for the four seals, beginning with the Great Seal. The reason for that is as follows: previously the candidates with preponderance of lust, etc., were correlated in sequence as candidates of the four seals were set in correspondence in the proper order.

Again, the four elements, earth, water, fire, and wind, are correlated in that order with the spheres of purification. The reason for that is as follows: the four Seals have been placed in correspondence with the Families of the four sections; and in those four Families, Vairocana is the perfect purity of earth, à ksobhya the perfect purity of water, Amitàbha the perfect purity of fire, and

Amoghasiddhi the perfect purity of wind.

The path of purification

In regard to the Seal of the path of purification, the four sections are correlated to the four seals: among the paths taught in the first section, the chief is the path of the Great Seal of Body; among the paths taught in the second section, the chief is the path of Symbolic Seal of Mind; among the paths taught in the third section, the chief is the path of the Law Seal of Speech; among the path taught in the fourth section, the chief is the path of the Action Seal of Marvellous Action.

Furthermore, among the paths beginning with the three *samàdhis* shown in the *mahà-mandala* of each section, the chief is the path of the Great Seal of Body. In the same way, among the paths showing [those *samàdhis*] in the phases of the *dhàrani-mandala*, the *dharma-mandala*, and the *karma-mandala*, the chief paths, respectively, are those of the Symbolic Seal of Mind, the Law Seal of Speech, and the Action Seal of Marvellous Action. Therefore, those [Seals] are correlated in the given order.

Again, for each deity, beginning with Vairocana, of each of the four *mandalas*, one execute the seals of the four Seals; and for each seal there are the symbolized object and the seal of the symbolizing agent. The seal of the symbolizing agent is, in tun, divided into the seal of the external symbolizing agent and the seal of the internal symbolizing agent. Hence, there are three for each [namely, the symbolized object and the seals of the external and internal symbolizing agent].

In the case of the Great Seal, the symbolized object is the deity, Vairocana and so on, and the aspect of his bodily form. The seal of the external symbolizing agent is the hand gesture *(*samskara)* executed in conformity with the aspect in which his body abides naturally. The seal of the internal symbolizing agent, simultaneous with that [seal of the external symbolizing agent], is the vivid visualization of oneself as that deity and as his body.

In the case of the Symbolic Seal, the symbolized object is the deity and the non-discursive knowledge of his Mind, imagined to arise as hand symbols *(hast-cihna)* [as, e.g., thuderbolt *(vajra)*, noose *(pasa)*, etc.]. The seal of the external symbolizing agent is the hand gesture executed in conformity with that [hand symbol]. The seal of the internal symbolizing agent, simultaneous with that, is the contemplation of oneself as the deity and the non-discursive knowledge in him, imagined to arise as hand symbols.

In the case of the Law Seal, the symbolized object is the deity and his sixty elegancies of voice which express the 84,000 doctrines *(dharma)*. The seal of the external symbolizing agent is the deity and the arrangement of syllables contemplated in him in such places as the tongue and throat. The seal of the internal symbolizing agent is imagined oneself as the deity and (imagined) the arising in him of vivid phonemes.

The fruit of purification

In regard to the Seal of the fruit of purification, one correlates the Body, Mind, Speech, and Marvellous Action of the fruitional phase in regular order with the four Seals beginning with the Great Seal. Moreover, one correlates the four Knowledges *(jñàna)* with the four Seals in regular order, for the reason that the four Knowledges are correlated with the four sections and the four sections are correlated with the four Seals. Furthermore, the four Bodies and the four Seals are correlated in regular order, for the reason that the four Bodies are correlated with the four sections and the four sections are correlated with the four Seals.

(3) SEQUENCE

One generates the Symbolic Being *(samaya-sattva)* and draws in the Knowledge Being *(jñàna-sattva)*, then applies the seals of the four Seals, but not if there is only the symbolic Being or only the Knowledge Being. The purpose of executing the seals of the four Seals is to merge and unify the Body, Speech, Mind, and Acts of the Knowledge Being with the body, speech, mind, and acts of the symbolic Being. There would be no foundation for merger if either were present by itself. This is comparable to having both Self Generation and Generation in Front [in the Kriyà and

Caryà. Tantras].

That situation is referred to by the *Paramadya* (Toh. 488) when it says:

Whichever [*adhideva* = *istadevatà* 'over- lord'] is impressed by someone's seal,

The former is the latter's Self-existence;
and by the Bajrasekhara (Toh. 480) when it says:
One should avoid the extreme of
Either 'the uppermost' or 'the lower'.

Here 'the uppermost is the knowledge Being; 'the lower' is the symbolic Being. One should avoid applying the seal an extreme, i.e., to a single side.

The school of Anandagarbha maintains that they are to be made in the sequence, Symbolic Seal, Law Seal, Action Seal, and Great Seal. The school of the two *àcàryas* Buddhaguhya and Sakyamitra maintains that they are to be made in the sequence, Great Seal, Symbolic Seal, Action Seal, and Law Seal. The thesis of the latter two *acaryas* has been discussed by many past teachers, but the thesis was not understood.

Some assert that what is maintained by the two *àcàryas* [i.e. Buddhaguhya and Sakyamitra] is untenable, because the "Super-commentary" (T. *stod hgrel*, Toh. 2501, Anandagrabha's *Vyàkhya* on the *Tattvasamgraha*) sets forth that one accomplishes with the Symbolic Seal, arranges with the Law Seal, attends to marvellous action with the Action Seal, and stabilizes in the manner of consecration *(pratistha)* with the Great Seal; and that, moreover, each deity must be evoked by way of all sixteen ways: the four Seals; the fourhold process of 'attracting' *(akarsana)*, 'drawing in' *(pravesana)*, 'tying' *(bandhana)*, and 'subduing' *(vasikara)*; both Initiation *(abhiseka)* and 'offering' *(pujà)*; both 'seal' (*mudrà*) and 'heart' *(hrdaya)*; and both 'incantation' *(mantra)* and 'wisdom' *(vidya)*. Then they assert that the position of the two *àcàryas* is untenable because the sixteen ways are not complete [in their system].

Those assertions [themselves] are untenable. When the remarks, "One accomplishes with the Symbolic Seal", and so forth, were made, they were not attended with explanations of the type, "This is the meaning of those statements", or, "This is the reason why there must necessary be such a sequence." Hence, if it is reasonable to say that the position of the two *àcàryas* is untenable because it is inconsistent with that of Anadagarbha, we may as well say that the position of Ananadagarbha is untenable because it is inconsistent with that the two *àcàrys*. Furthermore, we should give as a reason that if one does it according to the position of those two *acaryas*, the sixteen ways are *not* completed.

[Suppose it be asked:] "Then, what is the position in your own school regarding the thesis of those two *àcàryas*?" It is consistent with the remark in the *Madhyamakàvatàra* [of Candrakirti]. "The one whose mind is thwarted must do it in immediacy with the body." Thus, the Dharama-kàya must be realized in immediacy on the foundation of the Sambhoga-kàya. For this reason, one peforms first the seal execution of the Great seal of Body. When the Dharma-kaya is not realized in immediacy, there is no effortless and spontaneous origination of Marvellous Action. For this reason, one performs second the Symbolic Seal. When the Dharma-kàya is realized in immediacy, there is effortless and spontaneous origination of Marvellous Action. For this reason, after the Symbolic Seal one performs the Action Seal. The teaching of the Law by means of the sixty elegancies of voice is the chief of Marvellous Actions. For this reason, after the Action Seal one performs the Seal execution of the Law Seal.

[Suppose it be asked:] "This being so, what is the position in your school regarding the thesis of Anandagarbha ?" When one newly accomplishes what has not been previously accomplished — namely, non-duality between oneself and the god by means of the Symbolic Seal, he is equipoised one-pointedly on the meaning of reality. For this reason, one performs first the Symbolic Seal. If one is equipoised one-pointedly on the meaning of reality, but cannot lend power to his voice, he is unable to exhort the supra-mundane deity to Marvellous Action. For this reason, one performs second the Law Seal. When one's mind is equipoised on reality and one is able to lend power to his voice, he [the deity]

attends to Marvellous Actions. For this reason, one performs third the action Seal. When one has consummated non-duality of oneself and the god by way of the Great Seal, he is equipoised by means of staying in the meaning; but when one has not completed first the non-duality, he is not equipoised in the meaning of non-duality. For this reason, it is taught that one performs next the seal execution of the Great Seal.

[Suppose it be asked:] "Well now, in your own school which of the two is followed ?" Either of them. However, if one takes recourse to the *Mandalavidhisarvavajrodaya* (Toh. 2516, by Anandagarbha), he must perform according to the position of àcàrya Anandgarbha.

(4) REQUIREMENT AND BENEFIT OF SEAL EXECUTION

The chief requirement is that the vulgar body, speech, and mind, together with their conduct, be transmuted into the Buddha's Body, Speech, and Mind, together with their Marvellous Action.

(5) METHOD OF SEAL EXECUTION

[For each seal] there are four [causes]: the 'efficient cause' of the seal, the 'formal cause' *(svarupa)* of the seal and the rite of executing it, the 'material cause', and the final cause.'

Symbolic Seal

The Tantras teach that the thuderbolt tie *(vajrabandha)* is the 'efficient cause' of all Symbolic Seals. Some persons assert that when the *Avàtara* (Toh. 2501 by Buddhaguhya) and the *kosàlalamkàra* (Toh. 2503 by Sakyamitra) explain the cause of all the seal to be the thunderbolt tie. Their purport is the 'remote (or ancestral) cause' *(brgyud rgyu)*, disagreeing with the cause as given by Anandagarbha, whose purport is the 'near (or actual) cause' *(dnos rgyu)*. [Those persons conclude:] Hence, first one executes the thuderbolt tie, then executes the symbolic Seal of Vairocána; and, without, untying the original thunder bolt tie, enacts after the Symbolic seal of Vairocana the symbolic Seals of the other deities. It is improper to execute [the seals] in any other

sequence, because both the Tantras and the *Vajrodaya* (Toh. 2516) say," All the Symbolic Seals arise from the thuderbolt tie", any say, "Having executed the thunderbolt tie", thus [positing it] as the cause added at the inception of all Symbolic Seals.

Some persons, while muttering *"Vajrasattva"* execute the thunderbolt tie, and claim that thereby the eyes are blessed *(adhisthita)*. That is not valid, because *"Vajrasattva"* is not a *dhràni* for blessing the eyes, but the *dhàrani* for executing the thunderbolt tie. According to the *Vajrodaya, "Vajradrsti"* is the *dhàrani* for blessing the eyes. Thus, if it were not necessary to execute a thunderbolt tie before each Symbolic Seal, it would likwise be not necessary to utter each time the *dhàrani "Vajrasattva"* [but it is necessary]. Therefore, one enacts the thunderbolt tie while muttering *"Vajrasattva"*; and, gazing with the eye of divine knowledge *(jñàna-caksus)* which is the eye blessed (or explored) by muttering *"Vajradsti"'* one sees with direct perception the Knowledge Being *(jñàna-sattva)* Vairocana dwelling in front. Thereupon, while muttering *"Vajrasattva"*, one imagines in back of Vairocana a sun halo; and muttering *"Om Vajradhatvisvara"* ('Om, the Lord of the Diamond Realm'), one executes the Symbolic Seal of Vairocana; and muttering "Jah", "Hum", "Vam", "Hoh" in that order, one respectively attracts, draws in, ties, and subdues [the knowledge Being], bringing about non-duality between oneself and the Knowledge Being. Then, muttering *"Vajrasattva samayas tvam aham"* ('O Vajrasattva, you the symbol aṁ I'), one brings about the 'pride' *(garva)* in oneself that oneself and the Knowledge Being are non-dual.

Some persons who have executed those seals assert that when one has finished executing the seals of all the ties, subsequently, on the moon in the heart of each of the deities there appears a five-pronged 'primordial thunderbolt' *(àdi-vajra)*. But that alone does not suffice for the aim of the contemplation. After finishing execution of the seals, one first contemplates on the moon a white five-pronged thunderbolt, representing then non-discursive knowledge which is Vairocana's heart. Dwelling upon it as the sole area of thought, one mutter thrice each general *dhàrani* and mutters thrice each special *dhàrani*. Dwelling on that for an extended period constitutes the 'material cause' of the seal.

Thereupon, the contemplation which destroys one's personality aggregates *(skandha)* and so forth, by understanding them to be voidness *(sunyatà)*, constitute the 'final cause'.

Law Seal

The 'efficient cause' of the Law Seal is the instigation *(samskrar* as the *prerana)* of the sounds of the recitation.

The method of casting the seal is as follows: One imagines the deity and in that diety's throat thesyllable "Hrih", from which arises an eight petalled red lotus. The single petal in the direction of the tongue changes into a tongue, and upon that there appears a white five-pronged thunderbolt resting on the lip. [The tongue] is blessed by muttering, *"Om vajra-jihva"* ('Om, the diamond tongue'). The various individual syllables of the Law *(dhàrama)*, such as *"Vajrajnana"* ('Diamond knowledge'), are arranged in a circle on the nave of the thunderbolt. The recitations [of those] as syllables of the Law constitute the method of casting the seal.

Therein lies the procedure of both Bu-ston Rin-po-che and Ribo Dge-ldan-pa for executing the Great Seal, which is the Seal of Body. Some [objecting] assert that nowhere is the Law Seal explained as executing the Seal of Body. That [objection] is exceedingly invalid. It is said in the *Paramàdya* (Toh. 488):

> By the *yoga* of complete attraction towards *(anuràga)* [the deity],
> Be he standing, or sitting, or just abiding there,
> One obtains all *siddhis.*

On this the *Paramàditika* (Toh. 2512) comments:

> While reciting Thatness, one must contemplate the image of one's deity, whatever standing or sitting. "By the *yoga* of complete attraction towards" means here the 'formal cause', intrinsically pure. What is 'materialized' by proceeding that way ? "One obtains all *siddhis*"; and the
> Law Seal of the deities of all the Families 'materialized' all those *siddhis.*

The expression "while reciting Thatness" means vocalizing the syllables of the Law. One executes a seal consisting in an attitude of body conforming to the aspect of the god on whom the seal is to be cast, whether he be standing, sitting, or so on. One equipoises his mind in the meaning of Thatness. The synchronisation of the three is the 'efficient cause' [?] of the seal. If the Great Seal were not executed, there would be an incomplete 'material cause'. Consequently, it is most improper to oppose the execution of the Great Seal at this point.

The 'final cause' of the Law Seals is as follows: the body is transfigured into the aspect of the particular god, and the mind is focused on the sole area of comprehending reality. One contemplates that from the realm of non-duality of the Profound [the mental component] and the Bright [the physical component] the tongue with the thunderbolt touches the upper palate: that thereupon a tiny thunderbolt *(suksma-vajra)* no bigger than a barley grain stays on the tip of his nose, which [tiny thunderbolt] one contemplates until he can feel and see it. Thus, by taking recourse to the Law Seal very great *siddhis* are 'materialized', which is the standard for the 'final cause'.

Action Seal

The 'efficient cause' of the Action Seal is the thunderbolt fist *(vajra-mustì).*

The method of casting the seal is as follows: one places the right thunderbolt fist on top of the left thunderbolt fist; and, preceding with the 'lotus whirling', executes the Great Seal of the deity and without his hand symbols. One recites [the diety's] own *dhàranì*, releases the seal; and, snapping his fingers, imagines with conviction that he performs the Marvellous Action.

The 'material cause' is as follows: At the time of executing the seal, one contemplates the deity and a crossed thunderbolt *(visva-vajra* or *karma-vajra)* in the deity's heart, and imagines with conviction that [the crossed thunderbolt] is the essence of the knowledge of the Procedure of Duty *(krtyànusthàna-jñàna).*

The 'final cause' is as follows: one contemplate with convic-

tion that the gods make offering to the gods by means of all sorts of bodily postures *(ìryàpatha)*, such as dancing; that the gods make offering to the gods by way of all sorts of vocal expressions *(abhilàpà)*, such as singing; that even the food, drink, and so forth, are all in essence the indisssoluble union of the deities and voidness; and that the various types of action *(karma)* appear in shapes and sounds. And one contemplates with reliance on continual mindfulness and awareness of the conviction that the gods make offering to the god. When one is firmly habituated in contemplating that way, and when one 'materializes' the Marvellous Action of the gods by means of all the attitudes of body and voice, there is the 'final cause'.

Great Seal

The 'efficient cause' of the Great Seal is chiefly the thunderbolt fist.

The method of casting the seal is to enact the Great Seal which abides in self-existence *(svabhàva)*. This is such a seal as the one of highest enlightenment *(paramabodhi)*.

The 'final cause' is the contemplation of those gods and of a five-pronged 'primordial thunderbolt' in each of their hearts.

The 'final cause' consists in attaining firmness in the deity yoga *(devatàyoga)* of non-duality of the Profound and the Bright, until contemplating it as attained. As this is easy to comprehend, its purport need not be explicitly explained.

[A Remark on the Procedure]

"After executing the seal of Vairocana, when one is executing the seal of Aksobhya, does one do that by contemplating oneself in the aspect of Vairocana, or does he do that after transforming himself into Aksobhya ? In the former case, would not the seal be executed on Vairocana and the seal not executed on Aksobhya ? In the latter case, is it that one contemplates Aksobhya of the East shifting hither, leaving the Eastern Square *(kosthaka)* empty, or does one contemplate two Aksobhyas ?"

Without oneself changing from the aspect of Vairocana, one

executes the seal of Aksobhya of the East, sees the knowledge Being *(jnana-sattva)* of Aksobhya dwelling in front [of himself], and contemplates the deeds of 'attracting', 'drawing in', 'tying', and 'subduing' [of that Knowledge Being] in himself. In that way, not only is that Aksobhya [of the East] indissolubly combined with the Knowledge Being, but also oneself is indissolubly combined with the Knowledge Being, because there is the contemplation that oneself and Aksobhya have a single 'mental series (or stream of consciousness)' *(ekasmtana, ekatantra)*.

This has to be understood as applying to all the other basic deities as well.

Chapter-11

Fundamentals of the Anuttara-Yoga Tantra

Chapter-11

There are three parts: division into two Tantras; meaning of the several divisions;[1] procedure in the meaning of the subject matter.

a. *Division into two Tantras*

The *Sambarodaya* (Toh. 373), the *Vajrapañjara* (Toh. 419), the *Buddhakapála* (Toh. 424), and other [Anuttara-yoga] Tantras, make a basic division of the Anuttara-yoga Tantra into [*mahà*] *yoga-tantra* and *yogini-tantra*. The *Kála-cakra* (Toh. 362) and others make a basic division of the Anuttara-yoga Tantra into *upaya-tantra* and *prajñà-tantra*. The *Vajrahrdayálamkara* (Toh. 451) and others speak of the d*aka-tantra* and the dá*kini-tantra*.

Among those expressions, [*mahà*] *yoga-tantra, pàya-tantra*, and dá*ka-tantra* are different terms with the same meaning. Moreover, *yogini-tantra, prajnà-tantra*, and *dàkini-tantra* are also synonymous terms.

Now, that which is held in common between the two Tantras, yoga and Anuttarayoga, is called the *yoga-tantra*. Peculiar to the Anuttara-yoga is the *mahàyoga-tantra*; and when one makes the basic division in the Anuttara-yoga Tantra, *yoga-tantra* pertains to a single one of the [two] divisions. These expressions present similarities as terms but have different meanings; hence they must be well distinguished.

b. *Meaning of the several divisions*

There are two sections: refutation of other schools; establishment of our own school.

(1) REFUTATION OF OTHER SCHOOLS

Some persons, when making the basic division in the anuttara-yoga Tantra, divide it into three: Father (*pitr*) Tantra, Mother (*mátr*) Tantra, and Non-dual (*advaita*) Tantra, and maintain that the three

are mutually exclusive in the sense that if a Tantra belongs to one division, it cannot belong to any of the others. Furthermore [to justify that division], there is a division into three [kind of] Tantra by the distinctions of the enunciation of the promulgation (*vácakána, rjod byed*); another tripartition by distinctions of the meaning of the subject matter (*vácya, brjod bya*); another tripartition by distinctions of the petitioner.

(a) Tripartition by enunciation of the promulgation

Now, when the Anuttara Tantra is taken into account, such Tantras as are introduced by the Phrase, "Thus I have heard" (*evam mayà srutam*), are reckoned as Father Tantras, e.g. the *Guhyasamája-tantra* (Toh. 442); and those introduced by such phrases as "[I] delight in the Highest of Secrets" *(rahasya paramam rame)* belong to the group of Mother Tantras, e.g., the *Samvara-tantra* (Toh. 368). Again, in the Fundamental Tantra of *Hevajra* (Toh. 417 and 418) there is "Thus I have heard"; and in its unshared [with other Tantras] Explanatory Tantra, the *Paùjàra* (Toh. 419), there is "[I] delight in the Highest of Secrets"; while in the shared Explanatory Tantra, the *Samputa* (Toh. 381), there are both "Thus I have heard", and "[I] delight in the Highest of Secrets"; consequently it is a Non-dual Tantra. That is what is claimed; the authority for it is said to be the explanation by the great magus Nag-po-spyod-pa.

The position is completely untenable; it leads to the absurdity that the *Samvara-tantra* would in such a case also be a Non-dual Tantra. The Fundamental tantra (Toh. 368) has "[I] delight in the Highest of Secrets"; the unshared Explanatory Tantra, the *Abhidhánottara* (Toh. 369) has "Thus I have heard", and the shared Explanatory Tantra, the *Samputa* (Toh. 381) has both [phrases]. The position is untenable, because this [i.e., the *Samvara-tantra*] was held to be a Mother Tantra and it was held that the Mother Tantras and Non-dual tantras exclude one another. Moreover, there would be the absurdity that the *Hevajra-tantra* would also be a Father Tantra [because it begins with "Thus I have heard"] which would lead to many serious difficulties.

(b) Tripartition by meaning of the subject matter

There is a division into three Tantras by the distinctions of the Steps of production *(utpatti-krama)*, the distinctions of the Steps of Completion *(nispanna-krama)*, and the distinctions of the purification of attendants *(anucàra-visuddhi)*.

Tripartition by Steps of Production

One assumes the basic division of the Anuttara Tantra. Then, in whatever *mandala* the five Tathàgatas manifest themselves as goddess *(devi)*, a goddess is the Lord, or the goddesses constitute the majority in the retinue, one has a Mother Tantra. In whatever *mandala* the five Tathagatas manifest themselves as male deities, a male deity is the Lord, or the male deities constitute the majority in the retinue, one has a Father Tantra. The authority for that is given as this passage in the *Panjara* (Toh. 419): "Because it portrays the illustrious host of Dakini and the five. Dakini of all the Buddhas, it is explained as *Dakini-tantra*." "All the Buddhas" means the five Progenitors. Illustrious host of Dakini"refers to the preponderance of goddesses. "Because it portrays the five Dakini" shows the generation of the five Tathagatas under the aspect of goddess. Finally, it means that one explains as *Dakini-tantra* one that portrays in that manner. Furthermore, they maintain that although a Father Tantra is not explicit in that passage, it implies likewise for Father tantras because the Mother Tantra is explicit.

There is no cogency in introducing that scripture as proof. That scripture was expounded to show the generation which portrays the five lords of the *mandala* of the 'concise *pañjarà* family' *(gur rigs bsuds)*. It is not necessarily the case that the expression 'Sky walker' *(mkhah hgro)* refers only to a goddess *(devi)*.

Tripartition by Steps of Completion

When the Tantra shows chiefly the subject matter of the steps of Completion *(nispanna-krama)* [concerned with] the circle of the *(mandala)*, it is a Mother Tantra. When the Tantra shows chiefly the subject matter of the Steps of Completion [concerned with] the drop *(bindu)* and subtle yoga *(suksma—yoga)*, it is a Father Tantra. When the Tantra shows chiefly the subject matter of both,

it is a Non-dual Tantra. That is what is maintained. The source [given as authority] is the same as before. We maintain that it is internally contradictory.

Now, in regard to the Steps of Completion [concerned with] the circle of the *mandala*, they maintain a method of contemplation of the Steps of Completion based on an external seal *(mudrà)*.* Consequently, it reduces to the absurdity that the Samvara-Tantra is also a Non-dual Tantra, because in the method of contemplating the Steps of Completion based on an external seal, there is no distinction between the *Samvara* and the *Hevajra*, and because the Stars of Completion [concerned with] the drop and subtle yoga are discussed elaborately in the *Samvara-tantra*. If this is admitted, [so] is the internal contradiction, and the thesis is refuted.

Tripartition by purification of attendants

Whatever Anuttara Tantra is a Tantra showing chiefly he purification of the personality aggregates *(skandha)* , realms *(dhàtu)*, and sense bases *(áyatana)*, is a Father Tantra. Whatever one shows chiefly the purification of the 'veins' *(nádi)* is a Mother Tantra. Whatever one shows chiefly both is a non-dual Tantra. Their authority is the same as before.

In that case, it is illogical to either classify or not classify the *Samvara* and the *Hevajra* among the Non-dual Tantras as being neither Mother nor Father Tantras. The reason is as follows: It is agreed that the *Samvara* teaches the purification of the 'vein'. The *Hevajra* teaches the purification by contemplating the fifteen goddesses beginning with nariàtmya as the nature of the personality aggregates and so on. The *Samvara* also teaches the purification of the personality aggregates and so on by contemplating the seventeen elements beginning with *rùpa-skandha* as having their nature in the seventeen gods. The *Hevajra* teaches no purificaiton beyond this. Our conclusions are as stated above.

Therefore, those distinctions cannot be used for classification.

(c) Tripartition by the petitioner

If the petitioner is a male deity, as in the case of the *Guhyasamaja*, it is a Father Tantra. If the petitioner is a female deity, as in the case of the *Samvara*, which is requested by Vajrávárâhi, it is a Mother Tantra. The first assembly [of the *Hevajra* Tantra] is requested by Vajragarbha, hence requested by a male deity; the second assembly is requested by Nairatmyá, hence requested by a female deity; and for the reason that both male and female deities make request, it is a Non-dual Tantra. That is what they claim.

Again we maintain that this involves an internal contradiction. If their thesis were granted, the *Guhyasamája* would also be a Non-dual Tantra, for its Fundamental Tantra (Toh. 442) was requested by a male diety, and the Explanatory Tantra *Caturdevi-pariprcchá* (Toh. 446) was requested by goddesses. Our conclusions are as stated above. Moreover, it reduces to the absurdity that of the two assemblies, the first is a Father Tantra and the second is a Mother Tantra.

Furthermore, it is not valid to divide into three kinds of Tantra by the distinctions of enunciation of the promulgation, claiming the great magus Nag-po-spyod-pa as authority. What he maintains is that such expressions as "Thus I have heard" and "[I] delight in the highest of secrets", occurring at the beginning of the Tantras, differ in words and that, nevertheless, the introductory words teach the subject matter of the inseparability of Beatitude and Void *(sukha-sunnya)* in order to show that there is no distinction in what is intrinsically pure *(svabhàva-vis'uddhi)*. It is said, "The thuderbolt of mind *(citta-vajra)* has this proclaimed: 'There are no *varieties* of intrinsic nature *(svabhàva)*'". Hence, there is no cogency at all in holding the introduction of that scripture as the reason for establishing a tripartition of the Tantras.

Others, following the *Kàlacakra-tantra* Commentary (Toh. 845), become conceited in that school and maintain that when an Anuttara Tantra is distinguished as Father Tantra or Mother Tantra, it has hinted meaning *(neyàrtha)*, which is not appropriate for grasping the standard term *(yathàruta)*; and that when an Anuttara Tantra

is agreed to be a Non-dual Tantra, it has evident meaning *(nitàrtha)*, which [grasps] the standard term. Moreover, according to that thesis, the Anuttara Tantra is divided into three Tantras as Father Tantra, Mother Tantra, and Non-dual Tantra. Their standard of classification is as follows: In whatever *mandala* day and night are equally pure, so the anuttara Tantra shows equality of heads and arms for the lord and his retinue, it is a Father Tantra, e.g. the *Guhyasamàja*. In whatever *mandala* the intervals of the earlier and later watches are pure, so the Anuttara Tantra teaches, for the most part, inequality of heads and arms for the lord and his retinue; it is a Mother Tantra, e.g. the *Samvara*. As a consequence, in whatever *mandala* the lord as Father-Mother *(yab-yum)* has inequality of heads and arms, while the retinue as Father-Mother has equality of heads and arms, the Anuttara Tantra portraying that is a Non-dual Tantra, e.g. the *Kàlacakra*. That is what they claim, and they maintain it is taught by the *kàlacakra*.

That is not valid. In such a case, the *Guhyasamàja* would also be a Non-dual Tantra, because when there is an Anuttara Tantra it is always a Non-dual Tantra, this being the evident meaning' of the term ['without superior', *anuttara*] itself. Concede that, and you must concede the utter absurdity of [introducing as criterion] the inequality of heads and arms of the lord in Father-Mother and the equality of heads and arms of the retinue in Father-Mother. Thus, the *kàlacakra* does not teach the varieties of Father Tantra and Mother Tantra in the Anuttara Tantra except in the hinted meaning of a standard term. That work [i.e., the *Kalacakra*] does indeed set forth the distinction in the method of dividing into Father Tantra and Mother Tantra: if one attracts the Knowledge Being *(jnàna-sattva)* and draws it into any Anuttara *mandala*, and the male deity moves correctly while the *yogini* remains immobile, one has Father Tantra; if one attracts the Knowledge Being and draws it into any [Anuttara] *mandala*, and the *yoginis* moves correctly while the male deities remain immobile, one has a Mother Tantra. That method of formulation is a formulation for the sake of drawing *(neya)* the candidate for training *(vinaya)*, installing him temporarily in another viewpoint. Hence it is expressed in the 'drawing meaning' *(neya-artha)* [or 'hinted meaning'] of 'coined terminology' *(na-yathàruta)* of such sort [as 'Father Tantra', 'Mother Tantra'].

Moreover, there is no cogency in positing a Father Tantra and a Mother Tantra on the grounds that the *Kalacakra* speaks of a *mandala* in which all the gods have equality of heads and arms due to the purity of equal day and night, or in which all the gods have inequality of heads and arms due to the purity of earlier and later intervals of watches. The meaning of that is as follows: the lords and the retinues of the *Samaja-mandala* and the *Mayajala-mandala* mentioned in that work show equality of heads and arms; when one coordinates the purity of that precise time, the coordination is, "equality of heads and arms due to the purity of equal day and night". The deities in the larger and smaller *mandalas* of *Samvara* taught in that work show inequality of heads and arms; when one coordinates the purity of that time, the coordination of purity of the *mandala* is, "inequality of heads and arms due to the purity of earlier and later intervals of watches".

(2) ESTABLISHMENT OF OUR SCHOOL

In the Anuttara Tantra, the term 'means' *(upàya)* taken by itself as it occurs in the Tantras which have non-duality of means *(upàya)* and insight *(prajnà)* has a different meaning from the term 'Means' *(upàya)* standing for the Father Tantra; and the term 'insight' taken by itself has a different meaning from the term 'insight' standing for the Mother Tantra. Then what are 'means' and 'insight' taken by themselves ? That 'means' is the Knowledge born together with *(sahaja)* Great Beatitude *(mahàsukha)*. That 'insight' is the knowledge which fully comprehends that all natures *(sarvadharmah)* are devoid of intrinsic reality *(nihsvabhàva)*. If one has an Anuttara Tantra, it necessarily teaches the subject matter of the inseparability of 'means' and 'insight' in those senses.

In the Continuation (Toh. 443) of the *Guhyasamàja-tantra* (Toh. 442), the Bodhisattvas of the retinue ask the Teacher the meaning of the term *yoga* of the Anuttara-yoga-tantra. In reply to that question, the Teacher says, "The equal entrance *(samàpatti)* into means and insight is explained as *yoga*", and so on. Hence, one cannot classify Father Tantras and Mother Tantras by way of 'means' and 'insight' in those senses. If one did, it would lead to

the absurdity that the *Guhyasamàja* would not be a Father Tantra, nor the *Hevajra* a Mother Tantra. But both alike teach the subject matter of the non-duality [of means and insight], for this is stated in the *Kàlacakra-tantra* Commentary (Toh. 845, as well as in the Vajragarbha Commentary (probably Toh. 1180).

Hence, the means and the insight in the senses described above do not serve to differentiate the varieties of Non-dual Tantra. But when one assumes the varieties at the outset, they ['Means' and 'insight'] separate them into Father Tantra and Mother Tantra. What is the meaning of 'Means' *(upàya)* when Father Tantra and *upàya-tantra* are taken as identical ? What is the meaning of 'Insight' *(prajnà)* when Mother Tantra and *prajnà-tantra* are taken as identical ?

First we must establish 'Insight'. The tenth [sic. for thirteenth] chapter of the *Panjarà* (Toh. 419) states as follows:

> The members of the retinue asked the Teacher, "Bhagavat, how did the name *Yogini-tantra* arise?" Vajradhara spoke: "The `means' of *Prajnà-pàramità* is proclaimed to be *yogni.* The one who adds the Great Seal *(màha-mudrà)* enters Reality *(tattva)* [or: enters that very *yognī*]; hence the name *Yoginì-tantra.*"

How is that passage explained ? 'Great Seal' means the Knowledge born together with Great Beatitude. Where is that added ? It is added by way of entering Reality *(tattva)*, for which reason, such an indissoluble combination of Beatitude and Void *(sukha-sùnya)* is called *yoga.* With the famine suffix *(-ini, ma)* it means the cause *(hetu)* of the uncommon *(asàdhàrana)* affiliation with the Dharma-kàya among the two Bodies: *i.e.*, from among the part of the 'Means' on the phenomenal side and the part of the 'Insight' on the void side, it is the 'Insight' on the void side, hence the feminine suffix. Thus, a *Yogini-tantra* is explained as one which explicity exphasizes the subject matter of the Knowledge of indissoluble Beatitude and Void in the part of 'Insight' on the Void side in that way, while not explaining the Illusory Body which is the uncommon affiliation with the Formal Body *(rùpa-kaya)* in the part of 'Means' on the phenomenal side or the coming forth

with skill* in the method of accomplishing that [Illusory Body]. That being the case, a Mother Tantra is established as follows: It is any Tantra which exphasizes the subject matter of the Knowledge of the indissolubility of Beatitude and Void in the part of 'Insight' on the Void side, while not especially emphasizing such things as the method of accomplishing the Illusory Body in the part of 'Means' on the phenomenal side, or any Anuttara Tantra belonging to its category.

What is that 'Means' when Father Tantra and *upàya-tantra* are identical ? It is taught by the *Dàkarnàva* (Toh. 372) in these words:

> In the king of Tantras among the '*yogas*' —
> Knowing them and the varieties of their rites,
> I have explained the Illusion of the Clear Light
> To the illusory world.

How is that passage explained ? The explanation is suggestive *(neya)*. By whom [is it explained] ? By Vajradhara himself. What [does he explain] ? The 'Means' of producing the Illusory Body. To whom [does he explain] ? To the world of candidates *(vineya)*. Where ? Dividing the Anuttra Tantra into *[mahà] yoga-tantra* and *yogini-tantra* — in the 'kings' of the *[maha] yoga-tantras* taken by themselves. By what method is it done ? One generates in the forward direction the three [called] Light *(àloka)*, spread-of-Light *(àlokabhasa)*, and Culmination-of-Light *(àlokopalabdhi)*, together with the Clear Light *(prabhàsvara)*; and at the time of emerging from the latter, in the reverse direction one accomplishes the Illusory Body from the five rays of wind *(vàyu)* riding on the four Voids. The method consists in emerging in the Illusory Body from the Clear Light by way of knowing in exactitude such things as the coming forth with skill and the varieties of their rites.

In short, the basic classification of the Anuttara Tantras is into those which teach elaborately the subject matter of the Knowledge of the indissolubility of Beatitude and Void on the side of the Void, and into those which teach elaborately the coming forth with skill in the method of accomplishing the Illusory Body from the five rays of wind rigid on the four Voids in the part of the 'Means' —or any Tantras belonging to the [respective] categories. To mention a few examples with their [respective] character —

the *Ghuyasamàja* (Toh. 442), for instance, is a basic Father Tantra; and the Tantras of the red and black Yamàri (Toh. 467-470; 473-475; 478), the Vairocana *Màyàjàla* (Toh. 466) which is the Anuttara *Màyàjàla*, and the *Vajrah dayàlamkàra* (Toh. 451) are Tantras belonging to the category of the Father Tantra. The *Sàmvara* (Toh. 368), *Hevajra* (Toh. 417-418), *Kàlacakra* (Toh. 362), *Màhàmudràtilaka* (Toh. 420), the upper *màyà* in three residences (Toh. 425, the *Màhàmaya* in three chapters), and the *Buddhasamàyoga* (Toh. 366, 367) are Mother Tantras.

Then of the Father Tantras, the *Guhyasamàja* is the chief; and of the Mother Tantras, the *Sàmvara* is the chief. The reason is that the other Father Tantras cannot compare with the *Guhyasamàja* in regard to extensive treatment of the Steps of Production *(utpatti-krama)*, Steps of Completion *(nispanna-krama)*, and set of ritual acts *(las tshogs)*. And similarly, the other Mother Tantras cannot compare with the *Samvara* in regard to extensive treatment of the Steps of Production, Steps of Completion, and set of ritual acts.

The Anuttara Tantras, so divided into Father Tantra and Mother Tantra, are further divided into Tantra of the sound which promulgates and Tantra of the meaning in the subject matter. The Tantra of the sound which promulgates comprises all the passage of the Annuttara Tantra that are proclaimed by Vajradhara. The Tantra of the meaning in the subject matter is of three kinds, Tantra of Cause *(hetu-tantra)*, Tantra of Means *(upàya-tantra)*, and Tantra of Effect *(phala-tantra)*. Then, Tantra of Cause and Tantra of Ground *(*prakrti-tantra)* are identical, while Tantra of Means and Tantra of Path *(màrga-tantra)* are identical.

Tantra of Ground. Naro-pà maintains that this is the "jewel-like person", who is the chief among the candidates for the high goal of the Anuttara [Tantra]. Santi-pà and Abhayàkara maintain that it is the True Nature of Mind *(citta-dharmatà)* intrinsically pure but possessed of adventitious defilements.

Tantra of Effect. This is the rank of Vajradhara, which is the supreme attainment. The terminology 'pair combined beyond learning' *(asaiksayugnaddha)* and 'rank possessing the seven members of the *samputa*' has the same meaning.

Tantra of Means or of Path. This comprises the two *kramas (utpatti-krama* and *nispana-krama)*, along with their members *(anga)*, of the path which is the means of attaining that supreme attainment.

In short, if one compiles all the Tantras of Means or of the Path, constituting the procedure of the path by which that "jewel-like person" who is the Tantra of Cause or Tantra of Ground may attain rank of 'pair combined beyond learning' which is the supreme attainment, they fall in four classes:

(1) At the outset the Tantras of Initiation which mature that Tantra [of Ground] that is not yet mature;

(2) The Tantras of Pledges *(samaya)* and Vows *(samvara)* which protect the maturation from deterioration;

(3) The Tantras for Production *(utpatti)* and Completion *(nispanna)* of that essence which is to be taken to heart;

(4) The Tantras of Covergence [upon the supreme attainment].

Chapter-12

The Birth of Agni in the Tantric Agnijanana

Chapter-12

1. Tantric Agnijanana

(a) *Preliminary:* Among the manuals current in Bengal the Tantric fire-ritual has been elaborately described in the Tantrasâra by Krsnānanda Āgamavāgisa (16th century?) and the Sākt-ānandatarangini by Brahmānanda Giri (16 century).[1] These are collection works and quite naturally the citations from different works have not always been conducive to clarity regarding the order of items as followed in the original treatises. A systematic as well as closefitting description is available in the Saradātilaka by Laksmanadesikendra who was a disciple of the Kashmirian master Upalācārya (c. 10th cent).[2] The Pañcarātra fire-ritual finds description in the Jayākhyasamhitā,[3] The present study mainly follows the ST with Rāghavabhatta's Padārthādarsa commentary (1550 Vikrama Samvat. C. 1492 A.D.)

The Tantric fire-ritual is called Agnijanana—'generation of fire', or Homa, many of which are performed in it. Unlike the Agnyādheya the Agnjijanana is not an independent rite but forms a necessary part of various other ceremonials. In the ST it is described among the rules of the initiation-ceremony (*dîksā)*. For this reason the active performer of the fire-ritual here is the high priest (*ācārya)* who acts as the guru of the individual to be initiated. The Agnijanana comes in as part of kriyāvatidikā that is initiation consisting of external rites.

(b) *Synopsis of the ritual:* The fireplaces are called kundas. There are nine kundas. The major part of the ritual is performed with the kunda of the Ācārya. this kunda is square-shaped like the Āhavaniya fireplace.[4]

There occur eighteen perfections of the kundas after which three lines are drawn in these pointing towards the east and three pointing towards the north. These are then sprinkled with water.

Vāgisvari is thought of as at the end of her period and then worshipped as united with Vāgisvara.[5]

A fire is brought from the house of a Srotriya, or is generated with a sun-stone, a portion of it is left out for the fire of the funeral pyre and three purifications of it are performed. After certain contemplations with the fire the Ācārya moves the fire thrice around the kunda and finally places it in the kundas moving it in his own direction. At this time he also remains kneeling. Water is offered to the parents of Agni, the fire is kindled and praised with an appropriate verse.

The placing of the fire in the kunda is followed by the nyāsas which mean inducing in one's own body what can be called various aspects of Agni, his seven tongues or flames, the deities thereof, the jātis[6] and the eight figures of Agni. Agni is contemplated as staying on a lotus holding his Sakti with two arms. The Ācārya sprinkles the girdles of the kunda with water and throws away the paridhi-sticks[7] on all sides exception the eastern quarter.

Next follow the worships. The figures of Brahmā and certain other gods are worshipped in the direction of the thrown away paridhi-sticks. The seven flames of Agni, the deities of the jātis, the eight figures of Agni and the Mothers are worshipped on a contemplated eight-petalled lotus, six of the flames of Agni at the corners and one at the centre, the deities on the filaments, the eight figures on the petals and the Mothers on the tips of the petals. The Guardians of the Regions (Lokapālas) also are worshipped.

The oblation implements—the spoons called sruk, sruva[8] and the ghee-pot—are heated and made to undergo certain purifications. This is followed by ghee-oblations. Four oblations are made of Agni, Soma, Agni-Soma and Agni Svistakrt for shaping the three eyes and mouth of Agni. The Smārta samskāras from conception of marriage, which are prescribed for the twice-born castes are held for Agni and represented through

oblations. The parents of Agni are worshipped and infused into oneself after the fifth samskāra, viz., Nāmakarana. The tongues, their deities etc. as induced and worshipped earlier are also given oblations. Ghee is taken into the sruva, poured into the sruk and covered with the sruva. The performer of the rite stands erect and quiet and makes ten oblations with the mantras of Agni and vighesvara (Ganesa). This is called the mouth of Agni.

Agni is now worshipped as the deity who has descended into the fire. Twenty-five oblations are made into the mouth of Agni. This is called the merging of the mouth (*vaktraikikarana,*. Through another series of eleven offerings the merger of the arteries (*nādisandhāna)* takes place. After this the fire is taken to all the kundas where other priests make offerings.

The principal Agni affairs end here. After this the Ācārya performs the 'purifications of the six-ways' comprising grade (*kalā)* theory (*tattva)*, region (*bhuvana)*, word (*pada)*, letter (*varna*) and mantra. These are thought of in the feet, genital, naval, heart, forehead and the crown of head of the disciple. Touching those one by one with a bunch of kusagrass the Ācārya offers eight oblations and thus resorbs (*vilayam nayet,)* the ways in Siva in the crown of head, and then creates them again by effecting the reverse order of the process. Then the Ācārya's consciousness is made to devolve upon the disciple.

After that the completion-offering is made and the deity is brought from the fire to a jar already kept there for the purpose. The fire-ritual is concluded with the utterance of the Mahāvyāhritis[9] accompanied by oblations. The fire is united with the performer of the rite and is sprinkled upon. The paridhi-sticks are burnt.

2. Underlying idea

(a) *General remarks:* Only a summary of the description of the ST has been given above. What the various items of the ritual signify is obtainable partly from the verses concerned and also from other parts of the text as well as from the commentary.

Even from the summary it is not difficult to see that the birth of Agni is accomplished in the rite. However the whole thing, as presented here, is different from the Agnyādheya is every respect—structure, basic theory, purpose and *modus operandi.*

In the Vedic rite the basic myth was one of the union of Agni with the cosmic waters for his own creation and subsequent universalisation. Here in the Agnijanana it is a different thing. The basic theory, as obtainable from the Padārthādarsa and also other philosophical works, consists of the conjoint principles of creation—Siva and Sakti, called Vāgisvara and Vāgisvari and not Agni and the waters or what they symbolise in the Vedas. Moreover, the Tantric idea is not a myth according to the sense proposed earlier (introd. 2e)—Siva and Sakti being distinct metaphysical concepts.[10] For this reason while the symbolism of Agni pertain mainly to the ritual and is clear, no mythological counterpart is evident. The said structural difference also proceeds from this. In the absence of a myth of the primeval birth and universalisation of Agni, the placing of Agni in the kunda has a different meaning and a different position in the sequence of items.

However, although the underlying sense here is generally clearer than in Vedic mythology (see below), the imagery of human reproduction continues to exist very prominently in the Tantric ritual and is dramatised consistently ad more minutely than in the Agnyādheya where the imagery is partially ruined due to apparent obliviousness.

(b) *Different arrangement: analogy of reproduction:* The most significant features of the structure of the Tantric fire ritual are that, unlike in Agnyādheya, (1) there is no prominent ceremonial meant for the generation of fire although the idea of the birth of Agni appears prominently with a different significance; (2) the generation of fire that is to say its flaring up in the kunda does not take place simultaneously with the birth of Agni which is represented through certain oblations; (3) the placing of the fire

in the kunda takes place not after but before the birth of Agni.

A fire is first brought from the house of a Srotriya or is produced by sun-stone. This is not the ritual generation of fire. Cf. JS.XV. 58[cd]-59[ab] where it is clearly stated that the fire is brought for the production of fire. "First having brought some forest-fire produced by a sun-stone for the generation of Fire from Sakti belonging the Bhagavant.."

This fire is subsequently placed in the kunda. But unlike in the Agnyādheya, this is pre-natal affair for the yet-to-be-born Agni. The significance of the placing of the fire in the kunda is indicated by the following. Vāgisvari is thought of as at the end of her period and as united with Vāgisvara. These mean Sakti and Siva.[11] The kunda represents the body of the Goddess and the fire the seed of Siva. "The fire is to be placed in the womb of the Goodess as the seed of Siva.". This is undoubtedly *ādhāna.* The Vāyaviya Samhitā[12] actually uses the root *ā* $\sqrt{dh\bar{a}}$ *vahhnibijam samuccārya tv ādadhitāgnim āsane yonimārgena...* . But this is *garbhādhāna,* i.e., the conception of Agni by the Goddess.

The samayātantra as cited in the SAT[13] is quite explicit. After the fire is placed the performer of the rite "should meditate upon God in the form of fire and as held by the uterine tube." The Padārthāarsa cites a verse from some Samhitā which states that one should think of Agni as born though the worldly reproductive properties of his parents.

These show that in spite of some apparent similarity between the imagery in the Agnyādheya verse 'O Goddess Aditi, in your lap do I place agni ...'[14] (uttered during the placing of the fire) and the imagery in the Tantric rule, 'The fire is to be placed in the womb of the Goddess', the former one accompanies a post-natal act while the latter one intends to arrange for the ensuing birth of Agni.

Similar ideas are found also in the Vaisnava Tantras. For example, according to the Jayākhya Samhitā Sakti is first in-

voked into the kunda, and then the fire is placed in the kunda. The JS mentions this as the union of Agni, thought to be God, with the Goddess and also speaks of the eventual entrance of the seed into the womb of the Goddess.[15]

After this the fire is made to flare up in the kunda. This is the ritual production of fire, but as shown below the birth of Agni takes place even afterwards.

It is not only Agni's birth which is represented in the ritual, the whole course of his development from conception to marriage is dramatised. Each stage of the development is represented by one or more ghee-oblations. First take place certain prenatal acts like the shaping of the eyes and mouth of Agni; these are followed by the three pre-natal Smārta samskāras namely Garbhādhāna,[16] Pumsavana and Simantonnayana. After this Jātakarman takes place. This is Agni's birth. This includes the cutting of the cord connecting the mother and the baby (*nālāpanayana)* and also the ritual purification of Agni's birth. The nālāpanayana is done with five oblations. This is followed by Nāmakarana—'Name-giving'. Agni is given a name like Krsnāgni, Durgāgni, Nārāyanāgni[17] etc. according to the name of the deity of choice. Then the other samskāras upto marriage (or death in abhicāra-practices) follow.[18]

(c) *Purpose and modus operandi :* The Nāmakarana or Name-giving ceremony is a clear indication of what the birth of Agni means. The deity of choice (*istadeva)* which means God as understood by the performer of the rite is made to descend into the fire. The point is quite clear also in the Jayākhya Samhitā. According to this, after all the ten Samskāras have been performed the performer of the rite should think of fire as Nārāyana.

Agni is 'born' as God not only in the kunda but also in the Āc•ārya who is to initiate the disciple. The orientation of the rite to that end is evident first in the fact that when the fire is placed in the kunda the fire in the body, external terrestrial fire and fire in the material basis of creation co-existent with Siva and Sakti

(*baindava vahni)*[19] are thought of as one. That the fire is placed in the kunda after being moved in the direction of the performer of the rite also seem to facilitate that. The nyāsas, too, mean that Agni in his various aspects is induced into the body of the worshipper. 'The merger of the mouths' and the 'merger of the arteries' *(vaktraikikarana* and *nādisandhāna,*[20] mean the accomplishment of the said identity between God, fire and the performer of the rite. Cf., ST. V. 71, 'he should cause unity of self with the fire and the deity'. The Padārthādarsa gives the following citation from the Saivāgama in the commentary to the said verse: 'The merging of mouths into the mouth of the the deity is unity.' The same commentary explains the *nādīsandhāna* as the 'merging of the arteries of Fire, God and self'. There is another citation in the Padārthādarsa to theat effect in this connection: *svakām brahmamayim mñrtim sauciniyāgnau pratāpayet.*[21]

In the Jayākhya Samhitā the verses enjoining the establishment of the identity are corrupt, but the sense is more or less clear:*tatra tajjanitam (?) kundāj jvālāmārgena cāgatām/ parānandaprakāsābhām nāsikyā (?) dvādasāvadhi // tato 'vatārayogena pravistām bhāvayed dhrdi /*

This establishment of identity is not for the sake of extending the vrddhi of Agni to the Ācārya as it is in the Agnyādheya,. On the contrary it looks like a ritual enactment of what is theoretically stated in the Mahāyānasraddhotpādasāstra,[22] according to which the ideal manifests itself as the Nirmānakāya for the benefit of common disciples. Under the same principle God descends upon the person of the Ācārya to initiate the disciple into the path of salvation. In ST. I. 3 gurus are said to be of the nature of God. '...I hold the gurus on my had, who are of the nature of Siva...' For this reason when the Guru sees the disciple and exercises the act of purification upon him, he does it as a divine being and then makes higher consciousness extend to the disciple. Cf., ST. V.78cd-79ab, "Having observed him (i.e. the disciple) with a divine look, the guru should purify the ways, after

uniting that consciousness (placed) in the lotus of the heart with himself "; again, "The guru while observing that child with a divine look, should employ that consciousness, (so long) placed within himself, into the disciple."

It is needless further to explain the fundamental difference between the entrance of Agni into the sacrificer for the extension of vrddhi in the Agnyādheya and the *ekikaranas* of the Tantras aimed at adding the signs of divine grace of the act of initiation.

NOTES

1. For the dates see TCC, pp. 66 and 67.
2. See *Kashmir Shaivaism by* J.C. Chatterji, p. 26a for the date of Utpalācārya; and M.J. Bakshi's Upodghāta in the ST for the date of Rāghavabhatta and other information.
3. B. Bhattachrya (Foreword, JS. p. 34) places the work in the 15th century A.D.
4. Unless otherwise noted the references in parenthese are to the ST. Where only the verse-number is shown the 5th chapter of the ST is to be understood.
5. Literally the words mean the Mistress of Speech and the Lord of Speech. They mean Sakti and Siva—the two conscious principles behind creation. See ST 1.1 where Siva is described as *vācām àdhisam* and also the *Padārthādari* on the same.
6. The mantra-endings *namah, svāha, vasat, hum, vausat* and *phat* are called Jātis. See Rāghavabhatta on ST.IV. 33.34.
7. Sticks encircling the kunda. See the Srautapadàrthanirvacana, Vishwanath Shastri, p.13; three girdless (*mekhalā)* are raised just outside each edge of the kunda.
8. See ST. III. 94-105.
9. *bhuh, bhuvah* and *svar.*

10. For this terms see G.N. Kaviraj in the *Princess of Wales Saravasti Bhavana Studies,* Vol. x. 21 ff and also *Tantra o agamashastrer digdarshan,* 1 ff.
11. See n. 5 above.
12. Cited in commentary to ST. V. 16.
13. SAT ch. XVIII; p. 314.
14. This is one of the mantras of the Sarpaājñi formula (TS. I. 5.3) uttered during the placing of the fire according to Āps V. 11.7, for which also see III, 5a above.
15. See 16 below/
16. Garbhādhāna means conception. But the actual conception of Agni took place earlier with the placing of the fire in the kunda (ST V.16, JS. XV. 74). The present Garbhādhāna is to be understood as the ritual purification of the secular act. The Garbhādh āna ceremony has two sides—the secular act and also the religious, ritual solemnisation of the same (see *Hindu Samskāras,* R.B. Pandey 84 ff). The anomaly in the Agnijanana regarding these, perhaps, rises on account of the difficulties involved in the simultaneous ritual dramatisation of the secular act and its religious solemnisation.

    JS XV. 74 understands the placing of the fire in the kunda as only the union of Agni and his Sakti, *kundamadhyasthayā cātha saktyā nārāyanā khyayā nāsā grena tam agnim ca ghrātam dhvāyer svahrdgatam.* But the Garbhādhāna samskāra which takes place later is different from this. Its characterisitc features are distinctly told in JS.XV. 132[cd]-133[ab], *srikuksikuhare yad vai bahisthasya pravesanam garbhānam ta tad viddhi samskāram prathamam mune.*
17. See Rāghavabhatta on ST. V. 60-64.
18. The samskāras are mentioned in just five verses (V. 61-65) in the ST without much details. The explanations and the details given here are obtainable mainly from the commentary.
19. For *bundu as* primoridal matter see G.N. Kaviraj in *Tantra o agamashastrer digdarshan,* 1ff. The Padārthadarsa cites two

views: *binduh prasiddhah; paramātmarñpah tasyāgnlsomatvār, tadbhavo vahnir baindavah; anye bindur bhrñmadhyam in vadanti* (on ST. V.13).

20. See IV. 1 supra.

21. On ST. V. 46: source not mentioned. The explains the purpose of heating the ghee-pot.

22. See Dipak Bhattacharya, *Journal of Research,* Visva Bharati, I., 1976-77, pp 45-50.